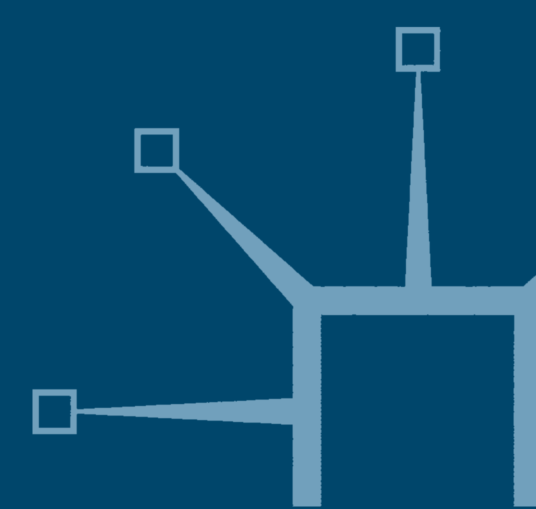


Literature and Stylistics for Language Learners

Theory and Practice

Edited by

Greg Watson and Sonia Zyngier



Literature and Stylistics for Language Learners

Also by Greg Watson

DOIN' MUDROOROO: Elements of Style and Involvement in the Early Prose Fiction of Mudrooroo

FINNO-UGRIC LANGUAGE CONTACTS (*co-editor*)

Also by Sonia Zyngier

AT THE CROSSROADS OF LANGUAGE AND LITERATURE: Literary Awareness, Stylistics, and the Acquisition of Literary Skills in an EFLit Context

DEVELOPING AWARENESS IN LITERATURE

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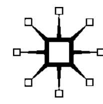
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Foreword by Ronald Carter





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Contents

Foreword

> 'A hard coming we had of it.'
> —T.S. Eliot, *Journey of the Magi*

Stylistics has always had a hard time of it. As an academic discipline it has always been seen, pretty much throughout the twentieth century, as neither one thing nor the other, or, much worse, as all things to all men and women, as sitting uncomfortably on the fence between the linguistic and the literary, and as a bit uneasy within either domain, building bridges that never quite stretch far enough across dividing waters and always, as here, resorting to retreat, repair and reconciliation metaphors of bridges, unfilled gaps and spaces, crossing contested territories, unhappy marriages and paths not taken. In the 1960s and 1970s this was in part to be expected for an essentially inchoate interdisciplinary endeavour. Linguists felt stylistics was too soft to be taken too seriously and tended to introduce irrelevant notions such as performance data and interpretation; literature specialists felt that stylistics was too hard, too mechanistic and too reductive, saying nothing significant about historical context or aesthetic theory, eschewing evaluation for the most part in the interests of a naïve scientism and claiming too much for interpretations that were at best merely text-immanent. And many linguists and literary critics continue to this day to give stylistics a hard time. But, for better or for worse, stylisticians have stayed together. There have been few divorces or major disagreements within the family.

More recently, however, in the 1980s and 1990s the offence mechanisms have become stronger as traditional linguists began to feel threatened by developments in discourse and pragmatics that (augmented by the dialogic philosophies of Bakhtin and Vygotsky) generated fuller accounts of language in use and in context and as traditional literary critics began to feel threatened by the linguistic turn in the humanities and social sciences. There has been, often in response to demands to make courses accessible and 'relevant' to high-fee paying international students, a growth in ESOL, significant developments in classroom research in second and foreign language studies, and a not unsurprising growth in pedagogic stylistics. The pedagogic turn has also given buoyancy to the language dimension of English studies, accelerating under the impetus of (mainly) sociolinguistic studies in World Englishes and

debates concerning the ownership of English. The growth of stylistic studies of literatures in English, often within a classroom research perspective, is especially marked. The two decades saw a growth in volumes dedicated to these broad pedagogic perspectives (Brumfit and Carter 1986; Short 1988; Durant and Fabb 1990; Widdowson 1975, 1992; Carter and McRae 1996) and a simultaneous growth in classroom-ready textbooks in stylistics (Leech and Short 1981; Short 1996; Simpson 1997; Wales 1990), the latter of which have often exerted real influence in schools where a new generation of teachers of English have embraced the possibilities offered. This is not to say that the developments have not been problematic, as applied, classroom-based pedagogic research has always to some degree been seen (universally) as inferior to 'pure' research. But the two decades saw increasing confidence in the field of stylistics, alongside institutional power shifts, and an altogether less defensive stance.

The first decade of the twenty-first century is witnessing less concern with bridges and dividing lines and more a sense that there is much to be done within the interdisciplinary field of stylistics in and for itself with no longer any overriding need to explain or to attack or to defend. The intellectual excitement of cognitive poetics (with its re-tuning of the significance of language processing), the awesome power of corpus linguistics, the depth and richness of studies in narrative analysis, the ever new angles on the literariness of language – all now take place routinely alongside developing opportunities for web-based teaching and learning, the pedagogic possibilities afforded by hypertexts, more refined rhetorical-analytical tools, enhanced paradigms for greater empirical investigation, more and more successful integration of quantitative and qualitative methodologies. An ever-greater variety of texts and genres and registers is studied stylistically with increasing numbers now feeling more comfortable than ever before, as a series of books ranging from monographs to dedicated textbooks, internationally refereed journals and new courses are established, increased research grants are secured and international conferences are hosted by a growing body of national associations. It may have been hard but it is no longer as hard as it was. Stylistics people are together and together in larger numbers. They have a sense, like never before, that they are here to stay and it is no big deal now to worry about what part of the linguistic, literary or pedagogic territory they occupy. Although this does not mean that clear orientations are not given, it is up to others to worry about where they stand in relation to stylistics.

This volume exhibits much of this new-found confidence. Before reading the papers contained here I had doubts and worries, as I always do when picking up new books in the field. I asked myself if there is the danger that stylistics has become a bit complacent. Should we be harder on ourselves? Should we be picking more fights with others outside the field – and with each other? In terms of the above vastly oversimplified history, would there be any significant difference between this volume and other pedagogic volumes from the last decade or two? With a first word of 'Literature' in the title of the book would there be enough here of the literary or would the contributions be open to a charge of a lack of criticality and reflexivity of the kind that can sometimes come with an increased strength of identity?

What I have found both challenging (and reassuring because it is challenging) is that this book does not rest on any assumed disciplinary or interdisciplinary laurels, be they methodological, ideological, theoretical or epistemological. Collectively, the authors of the chapter in this book very clearly manifest a continuing endeavour to address and re-address issues surrounding the study of literature and its teaching from a language-based perspective. Some key questions are asked about the relevance of literary stylistics to the literature classroom and new and fresh examples introduced that provide a real stimulus to thinking about textual history in relation to textual stylistics; aesthetic questions are posed alongside the role of critical linguistics in language and literary studies; and the student-centred focus does not eschew difficult questions (questions dear to the heart of teachers of literature), concerning value(s), socio-historical cultures, the student experience of texts and the kinds of personal growth made possible by this engagement. Throughout, there is a steady focus on the kinds of meanings released by careful, systematic and retrievable description of language functions and on the classroom practices, both new and tried and tested, that can help to foster such releases of meaning. Going back to re-read some of the volumes from earlier decades, what strikes me here is a quieter, softer confidence in the range of available methods, a trust in the analytical equipment and a hard-edged belief in the importance of continuing to make analysis open, usable and contestable (because retrievable) by others.

Above all, though, there is also a collective feeling that more still needs to be done. More needs to be invested in new textual theories and analytical frameworks to help us to begin to address the more elusive, even harder questions which are still discussed in relatively loose and uninspected ways by all concerned with text and discourse – literary

specialists, stylisticians and linguists alike: voice, texture, narrative shape, point of view, mood are all concepts, it is suggested, that may be ripe for the next phase of stylistic analysis, pedagogic treatment and theorization. The place of literature in the foreign language classroom as custodian of style and culture, as a guide to moral good conduct, as a warrant of authenticity, or as a mirror to history is universally being questioned; but more research, and more empirical classroom research, is needed to examine the more intricate issues of its relationship to language acquisition, especially reading development. And there is a growing recognition that the field of stylistics is better placed than many to explore the challenge of new media and to explore the literary in terms of the multimodal creation of virtual worlds, drawing on students' own palpable experience of new representational and poetic clines across fiction and reality, speech and writing, texture and visuality. In its incipient years the field of stylistics cast itself, understandably, in a more ancillary and supportive role; it is now altogether more primary and illustrative.

This is a readable and usable book. A book for teachers and learners and, in the best traditions of the best pedagogic materials for stylistics, also a book for those who just want to read about how texts work. It is a book that both consolidates and extends; it both exhibits real confidence and raises important doubts; it does more than merely or exclusively seek to build bridges or define territory or simply get hard with opponents of the discipline. It is a softer book than others in the tradition. It sees new horizons. And seeing new horizons is always the hardest part of the journey.

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Preface

That literature is made of language has been one of the guiding principles in stylistics for the past 40 years. Still, specialists in the area of language and literature keep asking themselves what stylistics is and whether it can help readers acquire the necessary skills for interpreting literary texts in a more systematic way. Also, in the light of recent developments in discourse analysis and cognitive studies, stylistics has become more than just an interface between linguistics and literature.

In discussing these issues, this volume includes contributions from some of the most prominent and promising scholars in the field, who present an authoritative set of readings. Together, they show how theory, empirical studies and classroom applications can be integrated, and they discuss the most recent concerns regarding what the prospects are for the future in terms of stylistic research and application, including EFL and ESL language classroom situations. Due to today's broad network of communication, we can no longer think of isolated contexts. Therefore, not unsurprisingly, our contributors draw from a wide variety of backgrounds and five different continents.

We have kept the language of the book as direct and as simple as possible so that the reading process flows easily and is of interest to as wide an audience as possible. Whilst we believe this book is particularly suitable for undergraduate students beginning their studies in stylistics and/or teacher-training, we also believe it is useful for teachers who would like to see how stylistics works in the classroom, mainly language and literature teachers. In addition, arts instructors, educational administrators, and syllabus and test designers should also find some of the contributions here very enriching. This volume should also prove highly valuable to more senior undergraduates, postgraduates and lecturers in the field who are interested in keeping abreast of current developments in literary education.

Literature and Stylistics for Language Learners: Theory and Practice is divided into five parts linked together so as to offer an overall consideration of what stylistics has done, can do and will be able to do. The Foreword to this volume has been written by one of the most eminent scholars in this field, Professor Ronald Carter, who places the contributions written for this volume in relation to the history of thought on stylistics.

In order to situate the main issues discussed in this volume, we organized Part I around the major theoretical considerations at stake right now. Hall opens this section by linking literary education to the most recent developments in critical discourse analysis. Based on a survey of many studies, he questions whether stylistics should move from its traditional practice of only considering how the language of literary texts works to knowing how learners appropriate themselves of other discourses. How can we focus on learners as real people with different and complex interests and feelings? How can literary texts be used in the EFL or ESL classroom as a means to promote identity and feelings? Stockwell's chapter extends this discussion and reviews some landmarks in the history of stylistics when considering whether literary texts should be used for the teaching of literature or to demonstrate how language works. Would these two perspectives constitute a dichotomy? Are they mutually exclusive? Or can they be complementary? In sum, in what sense can we say that stylistics is the best way to teach literature?

Part II then turns many of the issues raised into practical demonstrations by offering a wide variety of approaches. Gavins and Hodson extend the problems to an L1 environment and ask what happens at more advanced levels, when students are native speakers and are already familiar with the 'stylistics tool-kit'. They demonstrate how pedagogical approaches can provide for a real teaching environment, where learners reflect upon what they have learned and at the same time help their peers. Moving to more interdisciplinary settings, McRae illustrates how narratorial stance can be depicted through stylistic analysis. Widely known for his work on developing text awareness, McRae shows how learners can combine perception of lexical choices and narrative perspective to produce more complex readings. Linking to the issues raised by Hall, namely that consideration should be given to the relationship between texts, readers and society, and continuing with the teaching of narrative as proposed by McRae, Clark outlines a programme of teaching about genre, narrative structure, point of view and characterization in the context of detective fiction. Clark writes from years of experience of teaching this genre. She shows how detective fiction can be very popular with learners and provide pleasant and enlightening reading experiences. The section ends with an even more interdisciplinary approach, as Montoro discusses how the interface between literature and film can be used in a literary class. Basing the study on discourse analysis, she shows how film and literature can be seen by the learners as both contextualized and aesthetic communicative activities. To help

the teacher, she offers a worksheet where these already tested activities can be used in the classroom.

Part III is concerned with the ever-burgeoning field of corpus linguistics, which has proven instrumental in forwarding the cause of stylistic investigation of texts, both written and spoken and literary and non-literary, alike. With this in mind, Hardy introduces us to the use of concordancing tools by discussing the applicability of frequency counts, keyword analysis, collocation analysis and contextualized searches. Using sub-corpora of the Brown Corpus and a cross-section of Flannery O'Connor's fiction, he shows us how we can introduce students to the complexities of speech and thought presentation and expose them to the concept of primary potency labels. He convincingly demonstrates how a more refined understanding of narrative can be acquired through corpus linguistic enquiry.

Still connecting stylistics to the most recent advances in corpus analysis, Louw firmly advocates the supremacy of the digital age in allowing us to fully investigate collocates. He holds that in contrast to the analogue period today's researchers have the proper tools to determine the collocation of words within any kind of text, including literary ones, and to compare these patterns to digitised standard forms for any language. Louw exemplifies his point by briefly examining some data from Dickens's *Great Expectations*, specifically the lemma 'common' and Marlowe's *Dr Faustus*, specifically 'soul'. Through this he successfully shows the reader how powerful a tool collocational investigation can be in highlighting the complexities of language.

Closing this section in which the computer can be used to help students in a stylistics class, Short, Busse and Plummer compare student reactions to being taught an introductory course on stylistics in a traditional classroom setting to that of being taught the same content via a web-based format. They then make these same comparisons cross-culturally, by observing the reactions of German and British students to both modes of instruction. One of the most interesting facets of this chapter is that it introduces the reader to the web-based course *Language and Style*, now freely available online (http://www.lancs.ac.uk/fass/projects/stylistics/).

If you are more interested in the relationship between stylistics, grammar and discourse, Part IV opens with Gugin's chapter, which shows how Flannery O'Connor employs the pseudo-cleft construction in her writing. This contribution shows how stylistics, grammar instruction and literary interpretation can be employed in an ESL environment as it helps students to arrive at a closer understanding of a writer's thematic concern.

Interestingly, Simpson's chapter examines a less commonly investigated aspect of a dialect of English, specifically the Hiberno-English Emphatic Tag (HEET). Rather than an ESL environment, his contribution is situated in an L1 environment, that being Belfast, Northern Ireland. Basing the essay on a classroom experiment, he offers a description of a student informant-based response approach and shows how this can be a useful tool for raising the awareness of language patterns, textual analysis and stylistic analysis. Simpson shows us how we can overcome a most difficult challenge in pedagogical stylistics: having speakers of English as a first language investigate aspects of grammar in textual analysis. He also emphasizes the need to expose students to creativity in language – particularly creativity in non-standard dialects of English.

The third chapter in this section, by Zerkowitz, is concerned less with grammatical structure than with pedagogical pragmatics. She shows that creative exercises designed to illustrate simplified forms of Gricean maxims can help non-native speaker students of English and pre-service English teachers to interpret literary texts by practising creativity in reading between the lines. Zerkowitz successfully argues that this form of pedagogical stylistics helps students to gain confidence and a feeling of responsibility when making inferences. It ultimately helps them to understand the target language at a deeper level.

In line with advances in cognitive theory, the final section of this volume deals with aspects of awareness and cognition. Hanauer opens with a discussion on conscious processes in language learning. Based on an empirically tested model, he holds that explicit instruction together with the individual's cognitive systems of attention and awareness allows specific information from a literary text to be internalized and, as such, can enact positive changes upon the individual's ability to make independent interpretations of novel literary texts.

Van Peer and Nousi's essay is concerned with how reading is useful in the reduction of cultural stereotyping in comparison to classroom instruction. Their results very clearly show that reading literary texts does have a powerful influence on students, who in this case are foreign language students of German.

The volume closes with an empirical study which investigates how EFL students recognize and create stylistic patterns, which in turn helps them to act as readers, producers, mediators and critics of texts. In this respect, Zyngier, Fialho and do Prado Rios seek to develop a model of Literary Awareness. They show that, in general terms, when students understand the processes of adjustment, cross-linking, and creating reference build-up, they seem to develop Literary Awareness. This concept

is based on the notion that literature cannot be taught. It is an experience which grows from playing with the material texts are made of – that is, language.

This brief summary of the chapters in this collection shows us that the world of stylistic investigation is indeed vibrant and multifaceted. As Professor Carter states in the Foreword, stylistics has survived the test of time. Indeed, it has continued to thrive whilst many competing literary theories have failed to offer the student a more sophisticated account of the text. This might be because stylistics does not simply approach literature or the study and teaching of languages from only one perspective. Instead, as should be clear from this volume, it is protean and adopts a multidisciplinary perspective. We hope you find some of these approaches useful and gratifying, and that you enjoy engaging in stylistic study as much as the editors and the contributors of this volume do.

Joensuu, Finland GREG WATSON
Rio de Janeiro, Brazil SONIA ZYNGIER

Notes on the Contributors

Beatrix Busse teaches English linguistics at the Department of English at the Westfälische Wilhelms-Universität Münster, Germany. She studied English and History at Osnabrück and Keele universities and was a visiting researcher in Birmingham UK, Stratford UK, and Lancaster UK. Her scholarly interests include the history of English, historical pragmatics, Shakespeare studies, stylistics, narratology, ecolinguistics as well as e-learning and e-teaching.

Ronald Carter is Professor of Modern English Language at the University of Nottingham, UK. He has written and edited more than 50 books and has published over 100 academic papers in the fields of literary-linguistics, language and education, applied linguistics and the teaching of English. His recent and forthcoming books include: *Exploring Grammar in Context* (with Rebecca Hughes and Michael McCarthy), *The Cambridge Guide to Teaching English to Speakers of Other Languages* (edited with David Nunan), *Language and Creativity: The Art of Common Talk and This Cambridge Grammar of English: A Comprehensive Guide to Spoken and Written Grammar and Usage* (with Michael McCarthy).

Urszula Clark is Senior Lecturer in English at the University of Aston, UK. Her most recent publications include *Studying Language: English in Action, War Words: Language, History and the Disciplining of English,* 'The English West Midlands' in *A Handbook of Varieties of English Vol 1,* edited by B. Kortmann and E. Closs Traugot. 'Stylistics' (with John McRae, University of Nottingham), in *A Handbook of Applied Linguistics,* edited by Alan Davies and Catherine Elder.

Olívia Fialho is completing her doctoral research in Comparative Literature at the University of Alberta, Canada. She has an MA in Applied Linguistics from the Federal University of Rio de Janeiro, Brazil. Her specific research interests include empirical study of literary reception and Literary Awareness. She participated in a project coordinated by Dr. Sonia Zyngier and sponsored by the TELEMAR Institute, which aims at verifying the impact of Literary Awareness through the use of computers in public secondary schools.

Joanna Gavins is Lecturer in English Language and Literature at the University of Sheffield, UK, where she has taught undergraduate modules in linguistics, stylistics, and cognitive poetics since 2001, and is the Course Director for the MA in English Language and Literature: Interdisciplinary Approaches. Dr Gavins' research, like her teaching, is based at the interface of literary and linguistic study and she has particular interests in the area of cognitive poetics. More specifically, she is involved in the development of Text World Theory, a cognitive-linguistic model of human discourse processing, and its application to literary fiction in particular. Her publications include *Cognitive Poetics in Practice* (edited with Gerard Steen) and *Text World Theory: An Introduction*. She is also the author of numerous articles on Text World Theory and stylistics more broadly, and publishes annual reviews of work in stylistics as part of her role as reviews editor for the journal *Language and Literature*.

David L. Gugin is Assistant Professor of English in the Department of Language and Literature at the American University of Sharjah in Sharjah, United Arab Emirates. He has also taught English language and literature in the United States, Japan, France, the Kingdom of Tonga and Myanmar (Burma). His primary research interests are composition pedagogy and literary stylistics. He is currently examining the use of slang and argot as linguistic exclusionary devices in the Border Trilogy of Cormac McCarthy.

Geoff Hall is Senior Lecturer in the Centre for Applied Language Studies (CALS), University of Wales Swansea, UK. His research interests are in discourse stylistics and language education. Recent publications include *Literature in Language Education* and 'Literature as Social Practice', in *The Art of English. Literary Creativity*, edited by Sharon Goodman and Kieran O'Halloran. He has taught and trained teachers and other professionals in literature, language and education in a number of different countries and contexts on behalf of the British Council and others, including Singapore, Malaysia, Sweden, Spain, Poland and Colombia, and has been Visiting Professor at BZU University, Multan, Pakistan.

David Ian Hanauer is an experienced ESL and literacy teacher trainer. He has taught at Tel-Aviv University, Purdue University and the University of California at Berkeley. He is currently Associate Professor in the Graduate Program of Composition and TESOL at Indiana University of Pennsylvania. In his research, he employs theoretical, qualitative and

quantitative methods and focuses on the connections between reading and writing authentic texts and social functions in first and second languages. He received the National Science Foundation Grant for 2003–2005 for the study of science-literacy connections in the elementary school classroom. He has published widely in Applied Linguisties and literary journals. His three most recent books are *The Balanced Approach to Reading Instruction, Poetry and the Meaning of Life,* and *Scientific Discourse: Multiliteracy in the Classroom*.

Donald E. Hardy is Professor of Linguistics at University of Nevada, Reno, USA. From 1992 to 2003, he taught at Northern Illinois University, and from 2003 to 2005, he taught at Colorado State University. He served as executive editor and editor of the quarterly international journal *Style* from 2001 to 2003. He has published in the areas of linguistics and stylistics in many journals. He contributed chapters to the books *Native Languages of the Southeastern United States* and *Repetition in Dialogue*. His book *Narrating Knowledge in Flannery O'Connor's Fiction* was published in 2003. His current research interests are in computational stylistics and Perl programming for natural language processing. Homepage: http://textant.engl.unr.edu Email: DonHardy@unr.edu

Jane Hodson is Lecturer in the English Department at the University of Sheffield, UK, where she has been instrumental in developing BA and MA courses in English Language and Literature with an interdisciplinary approach. She has two books forthcoming: *Language and Revolution: Burke, Wollstonecraft, Paine and Godwin,* due for publication in 2007 and *Varieties of English in Film and Literature,* for 2008.

Bill Louw is Senior Lecturer in Modern English Language at the University of Zimbabwe, where he also teaches a Communication and Negotiating Skills on the MBA in the Graduate School of Management, using data-assisted methods. He produced the first ever corpus-assisted literacy campaign, *The Zimbabwe LITRAID Project,* in 1991, a project eventually censored both in Zimbabwe and Kwa-Zulu, Natal. He has published articles on stylistics, classroom concordancing, data-assisted literary criticism, semantic prosodies and contextual prosodic theory (CPT). He is co-author (with David Hoover, Jonathan Culpeper and Martin Wynne) of *Advances in Corpus Stylistics* (2006). More recently his research has begun to move into 'endogenous' forensic studies, focusing upon lies and deceptions as marked forms which characterise and underpin the ideology of the legal profession and the justice delivery system.

John McRae has been Special Professor of Language in Literature Studies in the School of English Studies at the University of Nottingham, UK, since 1992, and, from 1999 to 2004, Professeur Invité at the University of Avignon. He holds Visiting Professor posts in China and Spain, and has been Visiting Professor in Austria, Brazil, Malaysia, Sweden and the USA (1997–2002), and has lectured in over fifty countries. Since the publication of *Reading Between the Lines* in 1984 he has been at the forefront of work on the language and literature interface. With Ronald Carter he is co-author of *Language, Literature and the Learner*, and of two major books which have had worldwide success, *The Penguin Guide to English Literature* and *The Routledge History of Literature in English*. Other books include *Now Read On*. As joint editor with Ronald Carter of Penguin Student Editions, he has edited a number of classic novels. He also wrote the Penguin Guide to Edith Wharton's *The Custom of the Country*.

Rocío Montoro is Lecturer in English Language at the University of Huddersfield, UK. She has published on the language of Henry Green and William Carlos Williams and is currently working on a monograph entitled *Cappuccino Fiction. The Poetics of Chick-Lit*, in which this subgenre is described via the discipline of stylistics. She is also interested in looking into how cognitive models, in particular Text-World theory, can illuminate our knowledge of the way literary discourse is processed by readers, or can shed light on our understanding of other genres, especially filmic ones.

Aikaterini Nousi studied German as a Foreign Language, German linguistics, and personality psychology at the Ludwig Maximilian University in Munich, Germany. Her MA dissertation was concerned with literary education as a means to reduce prejudice. She is currently teaching German in Greece.

Patricia Plummer teaches British and Anglophone literature and culture at the Johannes Gutenberg-University in Mainz, Germany. Her doctoral dissertation on style in Charles Dickens's *Oliver Twist* was published in 2003. She was co-editor of *Perspektiven der Frauenforschung* (*Perspectives in Women's Studies*), *Frauen auf der Spur* (*Female Sleuths*) and *Subversive Romantik* (*Subversive Romanticism*) and has published numerous articles on contemporary literature, travel writing, postcolonial fiction and popular culture. She has been Invited Visiting Professor for International and Interdisciplinary Gender Studies at the University of

Koblenz, Germany. She is currently completing her *Habilitation* on 'Orientalism in Eigtheenth-Century English Literature and Culture.'

Patrícia Andréa do Prado Rios teaches English language and Literature, Comparative Literature and works in teacher-training courses. She also co-ordinates undergraduate language courses at a private college in Rio de Janeiro. She has researched and published articles in the areas of literary awareness and empirical study of literature.

Mick Short is Professor of English Language and Literature at Lancaster University, UK. His main interests are in the linguistic stylistic analysis of literary texts. In 2005 the members of the Poetics and Linguistics Association (PALA) voted *Style in Fiction* (which Mick wrote with Geoffrey Leech), the most influential book in stylistics in the 25 years since the association was founded in 1980. He has also written *Exploring the Language of Poems, Plays and Prose* and, with Elena Semino, *Corpus Stylistics: Speech, Writing and Thought Presentation in a Corpus of English Writing*. He is the editor of *Reading, Analysing and Teaching Literature* and co-editor of *Using Corpora for Language Research* (with Jenny Thomas) and *Exploring the Language of Drama* (with Peter Verdonk and Jonathan Culpeper). Since 1985 Mick has co-edited three series of books *Learning about Language* and *Studies in Language and Linguistics* (both with Geoffrey Leech) and *Textual Explorations* (with Elena Semino). He has been the leading investigator in two AHRC-funded projects on speech, writing and thought presentation, one on written texts and one on spoken discourse. He is currently working on a book on the stylistic analysis of drama and film. Mick was the founding editor (1992–6) of *Language and Literature*, the international journal of the Poetics and Linguistics Association (which he also founded). In 2000, he was awarded a National Teaching Fellowship by the Higher Education Funding Council for England. He used his £50,000 prize in a project that produced an innovative introductory web-based Stylistics course which is now available free to all at http://www.lancs.ac.uk/fass/projects/stylistics/start.htm

Paul Simpson is Professor of English Language in the School of English at Queen's University Belfast, UK, where he teaches and researches in a number of areas of English language and linguistics. His publications have included, *inter alia*, studies of the sociolinguistic features of pop singing styles, the pragmatics of advertising discourse and the linguistic patterns of verbal humour. He edits *Language and Literature,* the PALA

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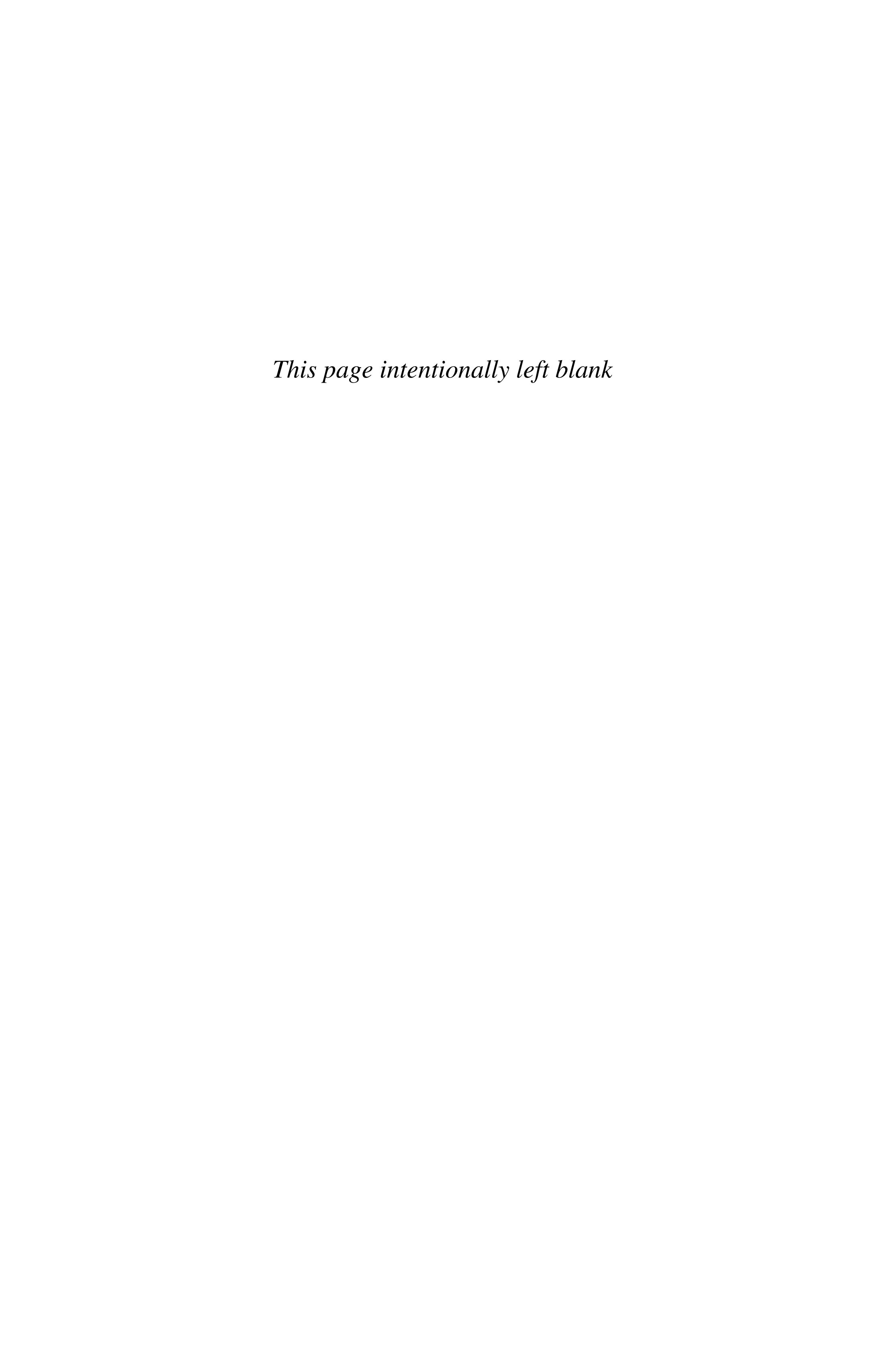
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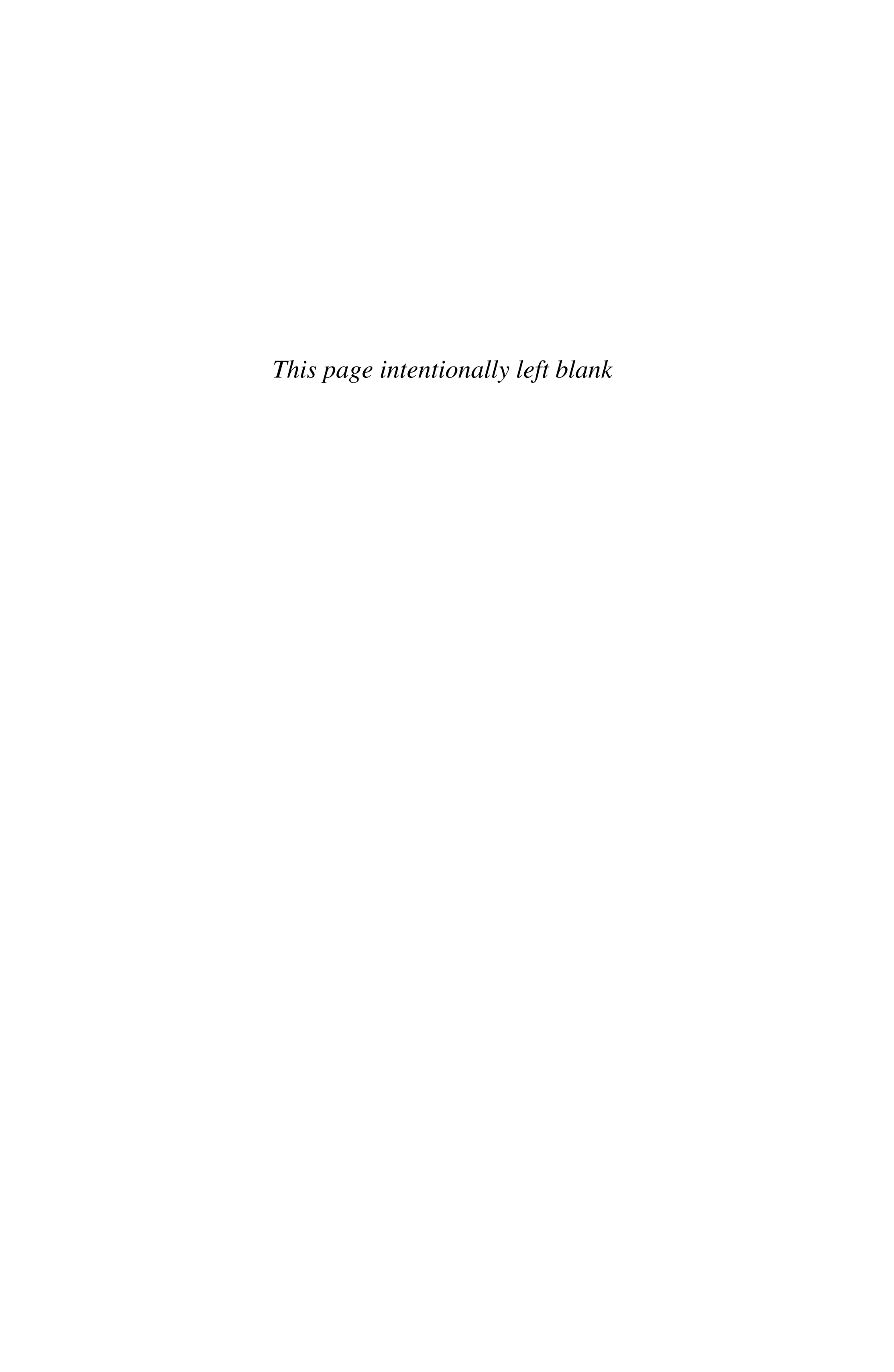
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Part I

Theoretical Perspectives



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1

Stylistics in Second Language Contexts: A Critical Perspective

Geoff Hall

1.1 Introduction and orientation

This chapter investigates the value of stylistics in educational situations where learners are reading, discussing and re-working texts in an 'additional' language (Block 2003: 57), that is, a language which they would not consider their own most fluent communicative resource, and with an aim to better their understanding and uses of the language of the text(s) addressed. Stylistics is nowadays generally contextualized and discourse-based (Verdonk, 2002; Simpson, 2004), focusing on issues of choices of style, register, genre, culture and identities in varying contexts. My understanding of language learning is of 'appropriation' or 'participation', whereby learners seek, often in difficult circumstances, to make creative use of the resources or 'affordances' previous language uses offer for their own developing communicative purposes (Lantolf, 2000; van Lier, 2004) illustrated by Kramsch (2000), discussed below. What is known of the contribution stylistics might make to the aims of this more widely conceived literary, cultural and general language education, empirically, as opposed to asserted or speculated, as will appear, is rather thin. What we all need to understand better are the possibilities for stylistic interventions in our own classrooms and curricula. Especially, I shall argue, in the light of new understandings of language and of language learning, as well as of literature, we need to understand how such localized investigations can contribute to the bigger picture of a renewed understanding of the workings of stylistics in second language educational contexts. A 'critical' perspective, as adopted here, is one which argues that inequities in the worlds of our learners are constructed, and can be addressed, through discourse (Gee, 1996).

1.2 Why use stylistics in second language contexts?

In second and foreign language contexts, use of literary texts is often advocated as a means to enhance proficiency in reading, vocabulary growth and cultural knowledge, if not indeed, in more traditional systems, as the culminating final aim of foreign language education, appreciation of the literary classics as the highest achievement of that language and civilization. The actual language of texts is self-evidently especially important and of interest for second language readers, for whom, in management speak, it can be seen to represent both an opportunity and a threat. Processing of literary text is often seen as difficult, but also worth the effort as a potentially rich and engaging source of relevant language data from which to learn. Where some advocate extensive or authentic reading almost for its own sake, as a result of which the language will be absorbed, the advocate of stylistics as a means to develop language proficiency is committed to the value of conscious attention to details of linguistic features 'foregrounded' in a text, whether through 'deviance' of some kind, or simply as the consequence of repetitions, parallelism or other such salient patternings seen to contribute significantly to meaning. The metalinguistic reflection and discussion promoted by stylistic approaches in the second language classroom are held to contribute to deeper processing, understanding, memorability and development of the additional language in use. Again, however, some would question whether awareness raising stylistic activities – even if taking the form of practical transformation exercises as an increasingly advocated practical way to investigate choice in classroom contexts – can be shown to translate into enhanced ability for learners to use the language for their own purposes. Acquisition is argued to follow on from 'form focused instruction' (Ellis, 2001; Doughty and Williams, 1998), but evidence to date from such writers has been for rather limited acquisition of a few structures over relatively short spans of time and in relatively controlled environments. Admittedly this is by definition a difficult area to research, and the lack of an adequate methodology may be under-representing the real benefits to be gained from such approaches. Little of such research, however, could be called directly 'stylistic'.

1.3 Do stylistic approaches promote language learning?

In a well-known article on the use of literature in language teaching, Edmondson (1997) claims that the field is generally characterized by

speculation, assertion and counter-assertion. Others, even where more favourable in principle, have agreed that there is more advocacy than evidence to be found in this field. Thus, for example, Hanauer (2001):

- There is very little actual empirical data relating to the reading and comprehension of literature within the language classroom…
- Much stylistic research involves the analysis of literary texts, not how real readers, let alone non-native readers, understand these texts…
- [C]urrent arguments both for and against the use of literature in the classroom are only loosely based on empirical evidence…
- None of the theories of language learning directly state a role for literary reading within the language learning process [and yet literature is still widely used]. (Hanauer 2001: 295, 296, 297, 298)

The problem with the kind of benefits claimed in the preceding section, however attractive and appropriate they may sound, is that there is indeed little empirical evidence that they result from stylistic approaches. Intuitively, it would seem self-evident that language learners can learn a lot from paying close attention to the language of linguistically rich texts, though many teachers would point to the need for focused 'interactive' activity, rather than disinterested intellectual contemplation. Much of this kind of pedagogical endeavour, however, is based on wish-fulfilment and teacher preference, or at best theoretical thinking, as much as evidence from educational research. Where such research has been published, it often deals more with the first language situation in English-speaking countries and is then *assumed* to apply by default to second language situations. But in such situations, at the least, the language variable will be radically different, as will the kind of knowledges, experience, expectations and understandings the students bring to the second language text.

We know, for example, that there are strong correlations between extensive reading and vocabulary development for L1 readers (Nagy and Herman 1987). Generally, too, it seems that those who read more (unsurprisingly perhaps) are those likely to be more educationally successful. But this is the kind of level of rather unremarkable generality at which much of even this first language research remains reliable.

Readers of literature in particular are argued to develop greater expertise in modes of reading which seek connections and meanings beyond the obvious and literal – 'point driven reading' in the terms of Hunt and Vipond (1985). They also appear to pay greater attention to

particular wordings and to read more slowly (Zwaan 1993). *If* this also applies to second language readers of literature, it could be an argument for 'deeper processing' and the kind of conscious 'attention' to form second language acquisition researchers like Schmidt (1990) or Skehan (1998) have suggested is critical for acquisition to take place.

On the other hand, the most robust finding of second language reading research to date is that *everything* is read more slowly, and that this lack of 'automaticity' appears disabling rather than helpful for most readers (see, for example, Bernhardt 1991). This may, however, be more a point about reading than about the learning that might result from reading. Similarly a growing interest in 'affect' in second language acquisition studies suggests that involvement and pleasure of the kind that literary reading *can* promote can significantly contribute to learning. But again, attitudes research shows clearly across a huge diversity of language learning situations that the majority of language learners do not find the use of literature valuable, or at best remain to be convinced that it will help their developing language proficiency, even where it might be accepted as interesting for its own sake – e.g. Martin and Laurie (1993) and discussion in Hall (2005). Some writers argue for 'tolerance of ambiguity' as a common property of the successful language learner and of the successful literature reader, and this may be worth pausing over when we come to consider contemporary interest in language learning as a means of developing intercultural competence. In short, the picture is complicated and contradictory. There is much more we need to know.

Nevertheless, it is clear that an insensitive or 'inappropriate' pedagogical stylistic approach can vitiate the ecology of a successful and involving literary reading experience. To know what an 'insensitive' or 'inappropriate' approach might be, we need to move beyond the level of generality of some of the claims made so far in this chapter to investigations of stylistic interventions in specific classrooms to see what we can learn of *likely* effectiveness of successful approaches and possible wider lessons for all of us to learn. More longitudinal case studies of learners and classrooms exposed to such approaches are also called for. I return to this last point in final reflections on what it means to know a language and to make progress in one's use of a second language.

1.4 A revised research programme for pedagogical stylistics

New understandings of literature as discourse argue for an approach to literary text as one among a range of expressive and discursive possibil-

ities, not necessarily valued more highly than adverts or other publicity, journalism and media communication, or less imaginative or fictional texts. If literary texts are to be valued more highly, the argument runs, it should be for their greater inclusiveness or eclecticism, and so utility to the language learner, not their supposed distinctiveness. Literature, in this perspective, is possibly to be defined as the only discourse type capable of incorporating with new inflections any other of the more specialized text types (what Bakhtin called its typical 'novelization', or Carter's 're-registration'). A weather report, for example, has specific features, yet can appear or be invoked in turn by a literary text. In such a view, there is no hard and fast line between 'literature' and other discourse types – perhaps one means to reduce learners' resistance to use of such imaginative texts. Literature can only be understood through its complex and variable similarities and differences with other discourse types, and discourse stylistics enables the learner to appreciate these rich data better, as meaningful choices of style, register, genre, culture and identities in varying contexts. Thus, advocacy of discourse stylistics in second language learning situations is based on the idea that promoting critical learner interactions with such rich linguistic and cultural data, asking why these words were used in this way in this context, with an appreciation of other possibilities that could have occurred, will also promote literary, linguistic and cultural learning relevant to learners' own agendas. Still, we must concede only very limited empirical evidence in favour of such ideas.

Pedagogical activities informed by such an approach are increasingly carried out in a changing environment of understandings of second language learning, with the emphasis on variation and the interactions of specific learners in specific classrooms. We can learn much from these more precise classroom investigations, and undoubtedly need to read more of such research. Classrooms are 'messy' research spaces, lacking the clean scientific tidiness of the science laboratory where variables can be methodically isolated for investigation. But they are where much learning will be seen to occur (or not). Even where such research is reported, we still read much more about students interacting with teachers, with the focus mainly on the teacher, than on students interacting with each other and with texts (though see Hall and Verplaetse, 2000 for a more student-focused effort).

Block (2003) has already been mentioned as a convenient meeting place for doubts many increasingly feel about all the key terms of 'second' 'language' 'acquisition', which for many, in brief, has tried to universalize very divergent situations of learners and learning for

linguistic purposes which have not well supported the more practical orientation of applied linguistics. One alternative approach, after ideas of Vygotsky and others now very influential in mainstream educational research (Mercer, 2000), has been to substitute the metaphor of 'participation' (Sfard, 1998) for that of acquisition. These issues are controversial and too complex to discuss in any depth in the space available here, hence my references which readers are urged strongly to follow up for themselves. More practically, in the space remaining, let us take some recently published examples of literature being read in second language classrooms to see what such investigations might be able to teach us about stylistics and second language learning from these new critical and sociocultural perspectives.

Kramsch (2000) reports a short-story reading and discussion in class by 26 students from Asian and Latin American countries in two intermediate ESL writing classes at the University of California, Berkeley. The students in one class were born in the US of migrant parents. A second class included more recent migrants. The story, 'Crickets' by R.O. Butler (1992), is told by a Vietnamese American called Thieu in Vietnam, now 'Ted' in the US. Ted tries to interest his son Bill in a game he knows from Vietnam (involving crickets) but fails. The students are asked to summarize the story individually and then to present their summaries aloud, with changes and revisions being discussed by the whole class. (Revisions are indicated by 'strike through' annotation.) Summaries of course always involve interpretation, and these interpretations seem to tell us about the students' own interests and feelings as much as about the plot. Student 6's summary includes

> *6. Although Ted tries to teach ~~his son~~ Bill his culture and life in Vietnam (w/ fighting crickets), Bill, ~~the son~~, is unable to learn ~~anything~~ because of new ~~culture~~ attitude.* (Kramsch 2000: 143)

The name and labelling ('formerly of nation of South Vietnam') of the main character prompted a lot of revision and discussion. Ted/Thieu/Mr Thieu were all used, 'I' in one original draft. It was obviously recognized that naming conveys an attitude and relationship. Is he American? Or Vietnamese? Or to be treated with distant respect? How do these students regard their own relationship to Vietnam, one generation on? As summaries were presented on the board, it became particularly clear through the insertion of extraneous material that these summaries were meaningful to the students:

14. This is a story about the transitional phase that a typical immigrant goes through…
15. This story is about an immigrant from Vietnam. He struggled in his native country and now he struggles in the U.S. However these struggles are very much different. In Vietnam ~~he str fought~~ struggled for his life, for his freedom. Now in the U.S. he struggles to try to find a balance between cultural values… He's confused and continues to struggle.

11. A man named Ted (Thieu) moved to United States as a chemical Engineer after leading a tough childhood in Vitname…

20. It was hard for Bill to attain the values and attitude from his father's culture. I was glad that Ted realized it, because I've seen a lot of foreigner parents who don't. (Kramsch 2000: 144–6)

Kramsch argues that the story and the classroom discussion of the summaries offered these students some relevant and meaningful language through which they could explore or reconstruct in the classroom their own identities and feelings through English. They were 'appropriating' the language, in Bakhtin's terms, 'struggling' with it, even in their own terms, as much as passively 'learning' it, constructing new meanings. The story offered what ecological approaches to second language teaching have called '*affordances*', opportunities in the language learning environment (see Kramsch 2002; Leather and van Dam 2003; van Lier 2004), language not to be taken over uncritically, but appropriated and exploited by individual learners for their own purposes. Stylistically, the concern with naming and labelling, as well as, for example, parallelisms and repetitions which Kramsch shows the students developing in order to express their own ideas better, or the creative recasting of cultural clichés on lifestyles and immigration, could be seen as stylistic interests. Elsewhere in the volume from which Kramsch's study comes, there is much evidence of punning and other word play as central activities in many classrooms, not for their own sake, but again as a means through which students think about the new language and culture, and their place relative to it as well as their own changing identities. Again readers are urged to check for themselves, for example, Sullivan (2000), or Cook (2000) on the role of play in language learning. 'Learning a new language is not an innocent relabelling of the familiar furniture of the universe' (Kramsch 2000: 138), as traditional acquisition studies seemed to assume. Rather it is to figure out a new role in an ever-evolving environment.

Another relevant classroom study of second language learners in a US higher education context is Boyd and Maloof (2000). They looked for ways to identify through classroom interaction evidence of student involvement on the part of their second language student readers of literature, working from the basic premise that literature reading should be involving if it is to contribute to learning. Boyd and Maloof identified three important types of 'intertextual link' in *student* talk around the texts which seemed to indicate student involvement. It will be observed, again, that language and culture are inseparable in this literature class too:

> 1. Literature-based: These included [student-originated] facts, quotes, or questions about the literary work; perceptions of authorial perspective or intent; opinions about the literary work; and links to other literary works.
> [2.] Language and culture: These were connections made to native, target, and other languages and cultures.
> [3.] Personal: These related to family, friends, self-experience, and identity. (After Boyd and Maloof 2000: 171)

'Connections' such as storytelling in response to a literary text, frequently mentioned in this and other studies of second language literature use, can be thought of as appropriations of text for new purposes by such new language-and-culture participators. The language of the source text originally studied comes to be borrowed, but also extended and modified, 'transformed' as stylistic understandings of linguistic creativity would have it (Pope, 2005; Carter, 2004). Quotation or other such echoing of the actual language of the text is a commonly reported classroom response to literature. On the more psycholinguistic level this is focus on form obviously, but the argument here is that it is also part of taking over the language for the learner's own purposes, since a repetition of a piece of language is already a new instance of it.

Finally Kim (2004) refers back to Boyd and Maloof, endorsing and extending those findings for her own context. Kim studied a group of nine advanced students, aged between 18 and 30, who met for two hours per day over seven weeks in a US higher education English programme (six male and three female, five Koreans, one each from Qatar, Mongolia, Venezuela and Indonesia). They read and discussed a short story and a novel, chapter by chapter, preparing for class by using a personal reading log, and responding initially in class discussions to teacher-prepared questions. Literature discussions took place three days

a week. 22 hours of lessons were participant observed, 15 hours of discussion audio-taped, field notes were taken, and follow-up interviews held. Key findings were these:

- learners collaborated actively to clarify meanings both at literal and more interpretative levels (compare Mercer, 2000 again). They focused on particular forms and practised them even as they discussed them, but also inferenced and made judgments collaboratively
- learners took expressions from the text and appropriated them for their own expressive purposes (compare Kramsch 'Crickets' lesson and Boyd and Maloof's study)
- extensive discussions of the culturally exotic (e.g. kissing on a first date) were particularly engaged, with unusually extended turns (for a classroom), and meaningful interactions

'Kissing', for example, discussed with partners in class and other classmates and friends, is not 'just a word' for young adults in a new community. The focus on the form is also a focus on new discourses, new ways of being in a new community with changed opportunities and constraints, potentials and dangers. The collaborative explorations of meaning reported do not so much 'dis-cover' a meaning already there, as explore what these words and ideas might mean for these readers, meaning as social and cultural convention rather than semantics and denotation. Kim herself is rightly cautious, only suggesting that she has found evidence that real engagement with the literature classes is 'likely' to further second language learning.

Such studies, as Kim's conclusion suggests, for all their interest, still lack longitudinal perspectives – what was learned for longer-term use and retention? There are also many details we might want to know more about in order to evaluate how convincing or useful they are. What they do show, however, is that what can sometimes seem rather abstract theorizing of 'sociocultural learning' has a clear relevance for those who work with stylistics in second language contexts, and that learners can find literary texts to be valuable classroom material.

1.5 Conclusion

Writers like Pennycook (2000) urge the inseparability of language classrooms and real life, that our learners are real people with agendas, desires, histories, antipathies and prejudices just like the rest of us, and

that all these characteristics affect what is learned and how, and what the learner wants to learn. One size fits all approaches cannot meet the case. Cook (2002) similarly reminds us to see the L2 user not as an inferior or failed native speaker but, again, as someone who has other aims and abilities. He feels, like Buttjes and Byram (1990), that the need in an increasingly globalized and complicated world is for intermediaries with ‘intercultural competence’ who can mediate between more limited or at least different other groups, such as the English-speaking monolingual (who arguably *is* a disadvantaged being, though not irremediably) or those with other linguistic and cultural competences than their own. Such intercultural workers (a.k.a. ‘language learners’) need the kind of stylistic work examined in the classrooms instanced in my last section to be able to consider the relative meanings and uses of different languages and cultures for themselves and for others, and – in a critical perspective – how this language might be developed to better meet their own interests.

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2
On Teaching Literature Itself

Peter Stockwell

2.1 Travellers from antique lands

Historically, literary stylistics has achieved success around the world largely because of its capacity for teaching the English language to foreign learners in an engaging and motivated way. Placing lexico-grammatical principles in the context of patterns of meaning in genuine texts has allowed teachers to engage students with formal grammar and regularities in discourse, while maintaining the students' interest and demonstrating the point of the exercise. Older language-teaching textbooks offered invented examples of language in use: British students of French fifty years ago would learn the possessive by means of the phrase 'la plume de ma tante', while French learners of English were to memorize 'my tailor is rich', neither of which are particularly useful in any natural setting. Once textbook writers realized the motivational advantages of using real language examples rather than invented ones, it was obvious that literary texts offered a rich source for sampling. Prose fiction and drama provided countless registers and voices, and poetry offered a density of features in an appealing context. Writers such as Brumfit (1980, 1983), Brumfit and Carter (1986), Carter (1982), Carter and Long (1987), Widdowson (1975) and others pioneered the usefulness of a systematic analysis of literary texts in the service of language teaching.

Even within an Anglophone, native speaker context, the major emphasis has been on the teaching of *language* to students of English literature. Traugott and Pratt's (1980) *Linguistics for Students of Literature* captures the market in its title, and later key works in stylistics placed a similar emphatic focus on the language dimension: *Language, Discourse and Literature* (Carter and Simpson 1989), *Language Through Literature*

(Simpson 1997) and *Language in Literature* (Toolan 1998). In fact, it is illuminating that the seminal works of stylistics are typically cast in the form not of monographs but of textbooks; this is a discipline that has always had exploration and pedagogy at its heart. Throughout, though, the primary objective is language teaching, with the literary work regarded even in these exemplary citations as the rich ground for analysis, and in lesser work as mere data.

In spite of developments in the teaching of English as a Foreign Literature (EFLit) (see Zyngier 1994; Stockwell 2001; Chan 2001; Grundy 2002), stylistics is still widely perceived as language teaching. In British universities, for example, students of broad 'English studies' tend to see their literary work as belonging to a separate discipline from their language study, and even though stylistics often comes as a revelation to them, they still tend to treat the literature as the source for descriptions of language. Colleagues in literary studies departments tend to view stylistics either as simply another critical theory or as a quirk of linguists who dabble in literature. Stylisticians in the UK have often been especially well funded by the British Council to travel around the world promoting literary linguistics, often to the surprise of their literary colleagues who view their activities as marginal. Not much has changed since Short (1989: 9) warned that stylistics 'might well cause the raising of eyebrows in traditional literary circles in that literary texts are being used for purposes for which they were not intended, and, indeed, [occasionally] the literary text itself is interfered with.' He goes on to point out that 'such pedagogical devices appear to be popular with the students who have been exposed to them, and help to promote literary understanding and general linguistic awareness.'

The accessibility of an enabling method to allow students quickly to engage in analysis is largely the reason for the success of stylistics, especially viewed from a global perspective beyond the often parochial vision of UK literature departments. Nevertheless, in focusing merely on language, stylistics risks selling itself short. In this chapter, I want to argue that the most exciting, engaging and stimulating use of stylistics is when it moves beyond description to become productive of startling interpretations and an enriched sense of texture: in other words, when stylistics is refocused on teaching literature itself. This is not to set language aside – on the contrary, it is a means of further vivifying language study – but it involves a different emphasis, as I will try to describe with a practical example from my own teaching.

2.2 Look on my works

In a textbook I wrote a short time ago (Stockwell 2002), I practised exactly the emphasis on language teaching that I am setting out here to criticize. Each chapter of that book outlined a feature of cognitive linguistics, and then provided a cognitive poetic analysis of a literary text to exemplify the approach. Like my stylistic colleagues cited above, my defence is that I was trying to enable my readers with tools for doing cognitive poetics themselves. In the course of using the book in my teaching, in workshops in Britain, Spain, Finland and the US, I set out, for example, to teach deictic principles and patterns. I soon realized that a different focus was required. My first audience certainly learnt something about deixis, but little about the poem that was being presented for exemplification; they felt that the literature we used had been 'used up' by being merely labelled and described. That first workshop could accurately have been entitled 'Cognitive deixis' or 'The mechanism of text world construction', or 'Perspective in dramatic monologue', but these proper academic titles were not likely to engender much enthusiasm in the participants, in my view, and an air of intellectual excitement is essential to the success of any good stylistics seminar.

Instead, in subsequent workshops on the same subject, I gave the people in the room the following poem, and, pointing out that I would need a deep breath to read it, then read it aloud:

> I met a traveller from an antique land,
> Who said – 'Two vast and trunkless legs of stone
> Stand in the desert… Near them, on the sand,
> Half sunk a shattered visage lies, whose frown,
> And wrinkled lip, and sneer of cold command,
> Tell that its sculptor well those passions read
> Which yet survive, stamped on these lifeless things,
> The hand that mocked them, and the heart that fed;
> And on the pedestal, these words appear:
> My name is Ozymandias, King of Kings,
> Look on my Works, ye Mighty, and despair!
> Nothing beside remains. Round the decay
> Of that colossal Wreck, boundless and bare
> The lone and level sands stretch far away.'

('Ozymandias', Percy Bysshe Shelley, 1818)

On the handout, I then ask these simple questions:

1. Who says:
   My name is Ozymandias, King of Kings,
   Look on my Works, ye Mighty, and Despair!
2. What do they mean when they say it?
3. What are the textual mechanisms by which you can make your conclusions?

In answer to the first question, the suggestions are offered quickly, and each possibility generates a discussion. Ozymandias says it, most obviously, referring to himself directly and using the first person possessive pronoun. I supply the information that 'Ozymandias' is the Greek name for Pharoah Rameses II (1304–1237 BC), and this often leads to a series of questions about the historical accuracy of the scene described. The chronicler Diodorus Siculus (see Oldfather 1961: I.47) records the inscription on the pedestal at the Ramesseum, on the other side of the Nile river from Luxor, as 'King of Kings am I, Ozymandias. If anyone would know how great I am and where I lie, let him surpass one of my works.'

Mentioning the 'inscription' often leads someone to point out that the declaration is written – rather than said – by the sculptor, under instructions presumably from some obsequious court official, who might be regarded as a further speaker. Knowing that Egyptian antiquity is the setting, someone might point out that the declaration cannot be written in English, but must be in hieroglyphics, and must represent a statement made in ancient Coptic. The variation between the poem's version and Diodorus Siculus is evidenced in support. There could then be discussion of whether the traveller himself makes the translation (and so is the only person so far who utters the words in English), or whether the traveller receives the translation from an implicit local tourist guide. The traveller is the only one in the poem who has a reporting clause: 'who said'; the words themselves simply 'appear'.

The fact that the words are written rather than spoken often leads to an awareness of the fact that speech and writing and their relative traces in history is key to the poem. The poem is framed as a traveller's tale, recounted again by a narrating persona; some also want to separate this persona from Shelley, the actual writer of the text. Finally, I always have to point out the most literal and obvious answer to the question, 'Who speaks?' by drawing attention to the fact that *I* just spoke in reading the poem out loud.

For each of these speakers, there are also addressees, and we compile a similar list in correspondence with the first. Together, this discussion of who speaks and to whom begins to answer the question of how the declaration changes its meaning in each case. At first, these correspondences are straightforward. When Ozymandias addresses 'ye Mighty', he intends a statement of power designed to be withering. He cites his own name, refers to his colossal monuments ('my Works'), and anticipates the impotence of his addressees. When the court official from the Works department instructs the sculptor, he intends to appropriate the Pharoah's authority into his own voice. When the sculptor writes the words, 'my Works' are his works, and he is elevated by the work of art. When the traveller addresses the hearing narrator, he is engaging in an act of quotation, but it is clear from the last three lines that are also enclosed in his speech marks that he has a clear and explicit sense of the significance of describing the scene. When the narrator addresses the implied reader of the poem, self-consciously framing his narrative in a sonnet form, there seems to be an observation on the longevity or mutability of art, but it is left implicit in the art-object itself; unlike the traveller, the narrator does not close with his own commentary coda – the tale ends with the traveller's words. When Shelley writes the poem, there is even more of a sense of a self-conscious literary artefact left for future generations of readers to reflect on binaries like ruled/ruling, artist/viewer, names and roles, face and body, speech and writing, and literal meaning and hidden significance.

So far, even though the discussion has included some mention of language features, for the most part that has not been the main focus, but as the conversation continues to develop and becomes concerned with writing and artifice, so attention turns increasingly to matters of linguistic texture. This is accelerated when I point out that each speaker/writer is heard/read by other addressees 'above' them in the hierarchy of embedded discursants. So Ozymandias' address is straightforward relative to the sculptor, who manages a doubled addressivity, and this is simpler than the poetic narrator's situation, who gathers together all the textual speakers and addressees in his discourse. Shelley's position is the most complex of all.

At this point, the participants in the seminar seem to be struggling to hold all the different dimensions together, so we start to talk about the conceptual arrangement of the textual speakers in terms of *deictic centres*. I draw a quick sketch of the classic framework of deixis, dealing with egocentric markers of person (pronouns, demonstratives, reference and naming), place and time (locatives, adverbials, tense and

aspect expression), drawn largely from Bühler (1982), Fleischman (1990), Green (1985, 1992), Jarvella and Klein (1982), Levinson (1983), Lyons (1977) and Rauh (1983). This allows them to place the preceding discussion into a classificatory scheme, and see how the basic mechanism of the different voices of the poem works. Crucially, the explicit linguistic framework is not introduced until there is a clear motivation for it.

Each speaking voice is seen to speak from a particular subjective position, located egocentrically, historically and geographically. Each poetic persona can be identified in terms of the way they express their view of the world. Furthermore, the reader can trace both the intended and the accidental addressees of each persona by considering how the deictic markers in the text are received. As the students realize that the personas are embedded sequentially through the poem, I draw on *deictic shift theory* (Duchan, Bruder and Hewitt 1995; see also Stockwell 2002) to explain this in terms of the reading process involving several 'pushes' into successive deictic centres. We quickly realize that the poem does not contain an equivalent number of 'pops' back out to the level at which the reading began. In terms of the cognitive processing of personas, the reader is left abandoned somewhere inside the perspective of the poem, at the same time as the last three lines convey a cinematic sweep away and across the desert.

With these perceptions brought to consciousness in the group, I begin to extend Duchan, Bruder and Hewitt's (1995) deictic shift theory into the *relational, textual* and *compositional* dimensions of deixis (Stockwell 2002, developing Levinson 1983). Focusing on relational aspects of the deictic centres allows the discussion to explore the layers of social and ideological attitude: we notice roles such as 'traveller', 'sculptor', 'kings' and the 'mighty'; we notice word choices, such as 'antique', that seem deliberately to invoke self-conscious literariness and artifice; and we notice evaluations such as 'sneer', 'cold', 'mocked', and 'decay'. Overall we notice that there is a foregrounding of social hierarchy to do with work, power and authority that is to do with Shelley as well as the textual speakers.

Talking about speech and writing can be placed into the perspective of textual deixis. Here we notice the attention drawn to speech ('who said') and writing ('stamped') and how 'passions' as well as words are 'read'. We notice the traveller's claim that the sculptor's art gave life to 'lifeless things', and we notice the poetic devices of rhyme and alliteration, especially in the last three lines. In talking through this text, we consider the effects of certain lexical choices: 'antique' instead of 'old'

or 'distant'; 'visage' rather than 'face'; 'hand' rather than 'mouth'. We might also notice the rapid shift in register between the conversational spoken syntax of 'two vast and trunkless legs of stone stand in the desert', compared with the extremely hypotactic and reversed syntax of the very long sentence that follows which is very self-consciously written and explicitly 'poetic' and ends with that oddly intransitive self-consuming phrase 'the heart that fed'. Students of literature always tend to notice the multiple possible meanings of 'Nothing beside remains', where 'remains' can be either noun or verb. All of this foregrounds nature and artifice, inviting comparison of the artisan and the artist in the poem.

Lastly, we consider the compositional deictic aspects of the text. We notice flaws in the rhyme scheme ('frown/stone', and 'appear/despair/bare') but work out that these would have rhymed in Shelley's early nineteenth-century aristocratic accent, and so the comparison between writer and modern readers is again brought to mind. Students have noticed the classic 14-line sonnet form without the prototypical (Shakespearean) end-rhyming couplet. In fact, the key climactic pair of lines ('My name is Ozymandias, King of Kings, Look on my Works, ye Mighty, and Despair!') occurs a third of the way before the end, does not form a rhyming couplet, and thus leaves the final three lines of the poem in bathos, in a heavily ironic anticlimax. That very weak stylistic closure is mirrored in the 'unpopped' deictic centre and the abandonment of the reader in the desert, and is accompanied by self-consciously poetic and literary special effects: a density of alliteration, and ambiguity of meaning.

2.3 Reading passion stamped in lifeless things

By this point the students realize that the discussion has actually become quite technical, though they seem entirely comfortable talking about the literary text in terms of its deictic dimensions. Almost always towards the end of the session, they seem to remember that the text is a canonized and high-status literary object and they want to place the poem into a historical context. They see this as part of the practice of literary study that is separate from the study of language. In order to challenge their sense that these two things are separate, I start to talk to them about intentionality and seriousness, and link the discussion back to the compositional deictic centre that we identified as 'Shelley'. Was he aware of what he was doing? Could he have anticipated the reactions of readers 200 years after the poem was written? What is the significance of the poem in literary history? As a consequence of its formalist and New Critical antecedents, these sorts of questions are not

usually associated with stylistics. Intentionality, biography, historiography, cultural historicism and canonical value are typically the concerns of 'literary studies' not stylistics.

However, the way that we have been discussing the poem leads us into these areas, crucially, as a component and essential part of the exploration of deixis. Understanding the stylistic arrangement of the poem largely but not exclusively within compositional deixis involves some consideration of *why* the poem is the way it is. In other words, it is not good enough to leave the discussion at the level of linguistic description: that might be good linguistics but it is poor stylistics. There is always a reader and an interpretation, which must be part of a stylistic analysis.

What does the poem mean and do in a fully realized context? To help us answer this we can extend the comparative analysis we did at the level of textual choices: where we compared the lexical choice actually made with other rejected choices that were available, we can compare this text with another contemporary version on the same subject matter:

On a Stupendous Leg of Granite, Discovered Standing by Itself in the Deserts of Egypt, with the Inscription Inserted Below

In Egypt's sandy silence, all alone,
  Stands a gigantic Leg, which far off throws
The only shadow that the Desart knows: –
'I am great OZYMANDIAS,' saith the stone,
  'The King of Kings; this mighty City shows
'The wonders of my hand.' – The City's gone, –
  Nought but the Leg remaining to disclose
The site of this forgotten Babylon.

We wonder, – and some Hunter may express
Wonder like ours, when thro' the wilderness
  Where London stood, holding the Wolf in chace,
He meets some fragments huge, and stops to guess
  What powerful but unrecorded race
  Once dwelt in that annihilated place.

This poem, written in 1818 in friendly competition with Shelley, is by the poet and financier Horace Smith. The perspective and style is radically different, adopting a final apocalyptic science fictional viewpoint reminiscent of the film version of Pierre Boulle's *Planet of the Apes*.

The deictic embedding of voices is much less developed, and the sonnet-form is more prototypical than Shelley's. By contrast, 'Ozymandias' undermines the traditional sonnet form, and deploys all of its dimensions to call attention to and call into question the value and persistence of art. Shelley's poem sits at and enacts a key moment in literary and social history, expressing ambivalence throughout about the certainty of artistic immortality, about the transient nature of authority and kingship, and offering the reader no easy resolution or artificial comfort. The students tell me that they leave the discussion, at this point, with a richer sense of the poem and its place in their view of the world.

The way that the seminar has unfolded is not diametrically opposite to a traditional stylistics workshop, of course. In fact, many of the same concerns and issues will always appear in both. The main difference is that the point of the seminar is to enrich our understanding of the literary work in hand, to appreciate its significance as a moment in literary evolution, and to regenerate its texture and power. There is no fear of historical and contextual knowledge where it enriches the analysis. There is an effects focus rather than a features focus, though of course effects can be identified back to features. The analysis is led by a concern to account for readerly profiling and attention – how the text helps the reader to generate the literary experience – rather than a text-based sense of a 'dominant' feature. The discussion is specific to the literary work itself, and the deployment of deictic centres, shift theory, poetic register and style is (merely) a means to that end. I have always found that students are more amenable to a fuller engagement with such aspects of language if they see a motivation for it. The other side of this is that literary study that does not take a serious engagement with language is as pointless and artificial an activity as purely linguistic study without regard to natural language. Only stylistics can offer a genuine study of literature *as literature,* rather than as history, sociology, philosophy or archaeology, as literary study is currently mainly practised around the world. In fact, we might even say that stylisticians are really the only people equipped to teach literature itself.

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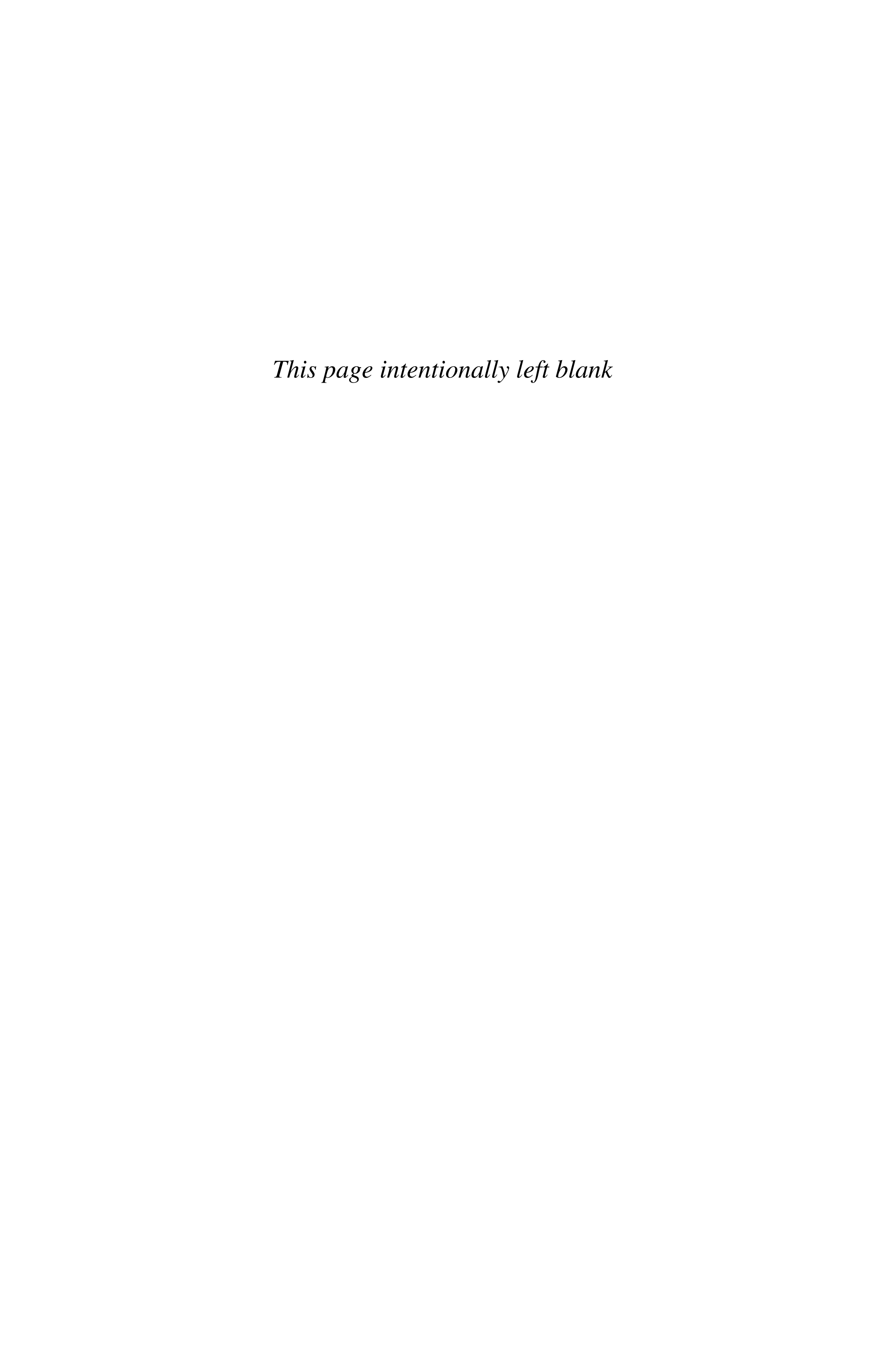
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Part II

New Approaches


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3
When the Students Become the Teachers: A Practical Pedagogy

Joanna Gavins and Jane Hodson

3.1 Teaching practical stylistics

In 1999, the BA in English Language and Literature was launched at the University of Sheffield by a team of staff spanning two of the autonomous departments which make up the School of English: the Department of English Language and Linguistics, and the Department of English Literature. The programme's bridging position within the School was, to a great extent, the impetus behind the formulation of the fundamentally interdisciplinary philosophy which underpins the degree. From the outset, the staff responsible for the delivery of the programme were determined to ensure that the key skills of stylistic enquiry acquired by our graduates on their core interdisciplinary modules would be transferable to their study of individual areas of English literature and linguistics, explored elsewhere on the course. More importantly, we wanted to ensure a further transferability of skills beyond the students' graduation into their future workplaces.

We decided, of course, that the first step towards achieving this aim would be to equip our students with the essential tools of the stylistics trade, in an introductory module similar to many taught as part of English degrees across the UK. Pedagogical guidance to aid both the design and delivery of our resulting first-year *Practical Stylistics* course was available in abundance from the multifarious supply of dedicated undergraduate textbooks currently on the market. Such textbooks (e.g. Short, 1996; Simpson, 1997 and 2004; Toolan, 1998; Wright and Hope, 1996) provide everything the teacher of introductory stylistics might need, in the form of clearly explained frameworks, handy textual examples, learning checklists, suggested student activities, and guides for further reading, normally presented in a neat chapter structure

which fits well with week-by-week teaching. The practical merits of many of these texts are testified by their increasingly dog-eared appearance in seminar rooms, in lecture theatres, and as citations in students' bibliographies, not just during the first-year *Practical Stylistics* module, but on further modules throughout the students' three years at Sheffield.

Many students of English studies degrees in the UK encounter stylistics only as an optional module, or sometimes only as a part of an optional module, in a broader programme which may favour either linguistic or literary studies, depending on the constitution of the department concerned. Undergraduates studying the BA in English Language and Literature at Sheffield, on the other hand, continue to pursue interdisciplinary literary-linguistics as the core component of their studies for the entirety of their degree. After their initial stylistics apprenticeship is complete at level one, our students go on to polish their analytical skills on two further stylistics-based core modules in their second year. *The History of Persuasion* traces the development of persuasive discourse from Ancient Greece to the present, exploring texts as diverse as seventeenth-century scientific reports and contemporary advertising. *Language and Power* introduces students to critical discourse analysis and explores the manifestation of power in a variety of both literary and non-literary discourses. These modules require students both to improve upon the accuracy of their stylistic analyses and to develop the sophistication of their understanding of context as a factor in the production and consumption of texts.

By the time our undergraduates reach their third and final year of study, their core modules have given them the opportunity to apply their skills of stylistic analysis in a wide range of contexts and from diverse investigative perspectives. Their interdisciplinary horizons have been further broadened by the modules on specific topics in either literature or linguistics which they will have opted to follow alongside the core of their degree. The liberal ethos of the School of English as a whole allows them the freedom to develop their thinking in line with their personal interests, be they in Victorian literature or child language acquisition, working-class writing or lexicology. As their progression continues into their third year, our aim as teachers, as our programme specifications proclaim, is to complete their training as practised stylisticians and to help them to attain a 'more philosophical perspective on the relationship between language and literature'.

When these specifications were written, we had a clear picture of the sort of flexible, broad-minded and self-reflexive critical thinkers we wanted to turn out of the BA in English Language and Literature at the

end of three years. In the launch year of the programme, however, quite how this final refinement would be achieved remained something of a mystery to the course team. The pedagogical guidance from fellow stylisticians which had been so plentiful in our design of the largely application-based Level One and Level Two modules seemed suddenly absent when it came to making the leap from practical to advanced and theoretical stylistics.

3.2 Teaching advanced stylistics

The first incarnation of the third-year module *Advanced Stylistics* began with a tour of the history of the discipline of stylistics. Our initial feelings were that, before students could be expected to reflect on key theoretical debates within the discipline, they needed to be able to recognize the analytical practice in which they had been taking part for the past two years as an identifiable and historically positioned discipline in the first place. In order to give stylistics greater definition in the students' minds, we selected what we felt were key points in stylistics' developmental history, such as the advent of structuralist poetics, or the debate around affective stylistics, and attempted to contextualize such moments through their related published argumentation (i.e. Jakobson (1960), and Fish (1973) and Toolan (1990), respectively). As well as being given lectures on these subjects, the students were set weekly readings, where they encountered the various debates first-hand, and had the opportunity in their seminar groups to dissect the arguments presented by key thinkers. However, far from engaging students with the shifting theoretical history of stylistics as a means of deepening their understanding of the various practical manifestations of the discipline, we found we had succeeded only in disillusioning them.

For example, our first set of third-year undergraduates seemed uncharacteristically reticent when asked to participate in a debate about the relative merits of empirical approaches to stylistic analysis, or a discussion about the possible flaws in a particular example of corpus stylistics. When pressed, many of them said that their readings of the advanced theoretical discussions we had set for them had left them feeling that the stylistic frameworks they had so carefully learned to apply in years one and two were fundamentally flawed. In particular, their experience of the various attacks on stylistics they were reading was overwhelmingly negative and left them feeling unsettled, rather than inspired, by the challenges such work presented for stylistics as a

whole. Far from consolidating the discipline in their minds, the students found advanced stylistics was shaking practical stylistics at its foundations. They found it difficult to formulate constructive responses to what they found to be destructive debates and were often wholly dismissive of any argument which threatened to uncover potential problems in familiar frameworks and approaches. As teachers, we found it difficult to convince the students that the stylistics they were now encountering at an advanced and theoretical level was the same open-ended and investigative discipline they had become so comfortable with over preceding years.

We quickly realized that we were on the wrong track with our approach and that an alternative pedagogical method was required to help our able practitioners of stylistics become confident and constructive critical thinkers. What we needed, we realized, was some way of reopening the practical avenues of stylistic enquiry that the students felt had collapsed under the weight of abstract discussion. We wanted the students to identify and engage with certain theoretical positions, to recognize themselves as practising stylisticians with valid contributions to make to current debates, rather than just as students witnessing the abstract deliberations of distant luminaries from outside the discipline. Furthermore, we wanted to encourage the responsible and constructive criticism which one identifies with professional good practice within our students' appraisals of the work of others. Regardless of the kind of professional life they were to forge for themselves outside the university, we decided the key skills we wanted them to be able to transfer to their futures were self-reflection, independent thinking, and conscientious criticality.

3.3 Pedagogical stylistics

The alternative approach we developed was to enable our students to become the teachers. After a brief introduction to the history of stylistics, our students now read two discussions about pedagogical stylistics: one an article by Ron Carter (1986), and the other the opening chapter of Rob Pope's *Textual Intervention* (Pope, 1995: 1–45). They discussed both the underlying philosophical differences between the articles, and the practical differences in the kind of exercises recommended by the two writers. We then divided them into small groups of three or four students, where they were tasked with designing and delivering an extracurricular worksheet-based seminar to a group of current first years. At the point in the year where this exercise took place, the first

year students are taking separate *Introduction to Linguistics* and *Introduction to Advanced Literary Study* modules, but had not yet begun any interdisciplinary work. We instructed the third years that the aim of their 'taster session' was to get the first year students to begin to think about how the two sides of their course related to each other, in advance of the dedicated *Practical Stylistics* module they would be taking the following semester. We suggested a range of possible topics to them, but otherwise left the choice up to them. We asked them to make their session, if possible, 'interesting, informative, and fun'.

Over the years we have found that asking students to put themselves into groups can be divisive, and that organizing the groups ourselves causes the minimum amount of fuss. Therefore, we emphasized that teamwork was an important part of the exercise, but invited anyone who was having serious problems with their group to talk to us. To date, we have never had to intervene in any group. Once in their groups, students then had two weeks to prepare for their one-hour session. This preparation time included three timetabled teaching sessions, when the students worked together but lecturers were on hand to offer advice and discuss material. Each group also met a few times outside of scheduled teaching. At the end of the preparation time, each group produced a worksheet that formed the basis of their seminar, a set of aims and learning outcomes for their seminar, and a brief plan explaining why they had chosen their exercises and texts, and how they planned to run the session.

Early on in the design of this exercise we came to the conclusion that it would be both undesirable and impractical for lecturers to attend and assess the actual teaching sessions. It was undesirable because the third year students found the session daunting enough, without having their every move watched by their lecturers. It was impractical because, as we well knew as teachers, it would be difficult to assess the effectiveness of a teacher by watching a single session: what produces a lively session with one group one day may produce a leaden session with a different group the next day. We also felt that our absence sent an important message to all concerned: we were confident that our third year students would deliver a successful session, and that our first year students would respond to it in a mature and engaged way. This meant that we did not assess the third years on how the teaching session actually turned out, but instead on how well they planned for it beforehand, and how effectively they reflected on it afterwards. We awarded 50 per cent of the exercise mark as a group evaluation for the preparation done in advance (worksheet, aims and

learning outcomes, and teaching plan) and 50 per cent of the mark as an individual grade for a post-teaching discussion document written independently. In the post-teaching discussion document students were asked to think about some of the following questions: How did it go overall? Did the students respond in the ways you expected? Were you particularly pleased with any aspects of your session? What might you do differently next time? Has your experience given you any new perspectives on the pedagogical suggestions of Carter or Pope? This post-teaching discussion document meant that, even if the session did not go as well as they had hoped, students still had the opportunity to gain marks for the way in which they reflected upon their experience and learned from it. Also, of course, reflecting upon teaching sessions and considering how to improve them is an important pedagogical principle that we hoped to inculcate in our students through this aspect of the exercise.

3.4 Outcomes from the exercise

There are a number of different perspectives from which the outcomes from this exercise must be considered. First, it was essential that the first year students had an enjoyable and valuable experience: if they felt that the session was a waste of time, then, however useful it was for the third years, we would have to discontinue this annual event. Fortunately, all the evidence pointed to the fact that the first years found the sessions to be productive and enjoyable. Now every year some of the third year groups ask the first years to provide them with written feedback at the end of their sessions. The first years nearly always respond positively, but not uncritically, to such requests, with recent comments including 'getting feedback from the third year students in a way that made us feel comfortable because they are closer to us in age'; 'the session was worthwhile and delivered successfully' and 'this session [was] really useful, building on information step by step and looking at the texts in different ways'. Informal discussions between lecturers and first year students after the sessions have produced similar responses. Even more significantly, the pedagogical session seems to go some way towards solving an underlying problem we have had with the curriculum of the BA English Language and Literature since its inception. Historically, we have found that students on this degree can find the first semester of their programme slightly disorientating because the two subjects are studied in complete isolation, and because they are likely to be in classes where the majority of students are study-

ing a single subject. In the past, this has resulted in a small but significant number of first year Language and Literature students requesting to switch to either the straight English Language or straight English Literature degree. Since the introduction of the pedagogical session midway through the first semester, we have witnessed a reduction in such requests. We would attribute this, at least in part, to the pedagogical session: it gives the students a clear sense of how the two halves of their degree will fit together, as well as providing them with the opportunity both to meet other first years studying on the same programme, and to interact with third year students. Therefore, this session provides an important contribution to the overall success of the degree.

A second important measure of the success of this exercise is the third year experience. The third years are typically nervous and apprehensive in advance of the seminar, and relieved, sometimes bordering on euphoric, afterwards. In evaluations at the end of the module, students are almost uniformly enthusiastic about the exercise, describing it as ‘a fun and novel way of understanding a topic’, ‘beneficial’, ‘a nice change’ and ‘really enjoyable’. The high quality of material that they routinely produce demonstrates how seriously they take the task. Indeed, an unanticipated positive outcome for us as lecturers is that the third year students provide us with fresh and innovative teaching ideas, which we can incorporate into our own teaching (with due acknowledgement of its source). For example, one of our core modules now regularly makes use of an exercise devised by a group of third years in which students are asked to discuss gender representation in a passage from a Harlequin romantic novel. What they are not told until later is that the male/female pronouns have been switched, so that ‘He pulled her back towards him’ becomes ‘She pulled him back towards her’ (Lamb, 1999: 64–5). This exercise produces very interesting responses, and can be used to introduce a range of topics, including feminist stylistics, stereotyping and functional grammar. Another useful exercise that was originally devised by third years involved showing students a short scene from a soap opera, and then asking them to imagine how the dialogue might have been very different if just one participant had provided a different response at one point. This always produces some very lively debate (particularly if the students are allowed to act out their revised scenes) and can be used to introduce concepts such as turn-taking, adjacency pairs, and politeness theory.

Evidently, however, the aim of the exercise goes beyond simply providing an ‘enjoyable’ change from essay writing for our students, and

some useful new teaching ideas for us. It was originally designed to deal with a serious issue within the curriculum, and unless it fulfils that brief, it cannot be deemed a success. The evidence suggests that it is successful in at least three ways. First, the exercise encourages our third years to revisit their first year work and to recognize how much more sophisticated their own responses to texts have become. For example, they are sometimes surprised by how challenging it can be to communicate the concept of 'ideology', or to explain Grice's maxims, to first year students. Also, the third year groups often start out wishing to cover an enormous topic in their seminar, but gradually come to realize, through the process of designing the worksheet, that it is simply not possible to condense their accumulated knowledge into a single session. This gives them a strong sense of how much they have accomplished during their degree, and so provides a very useful confidence boost as they begin to encounter some very advanced material. Secondly, the exercise enables students to engage with academic articles on a practical level. Rather than reading the work of Rob Pope or Ron Carter simply for the sake of it, and indulging in what can feel like critical nitpicking, they debate the comparative merits of their approaches with a view to employing these approaches themselves. Because they encounter the articles both before and after their own experience of teaching, they also get the sense that they are not just passive recipients of secondary material. Last year, for example, one student observed in his discussion document that although he had initially admired Carter's approach to pedagogical stylistics, his group had not found Carter's exercises particularly useful in the context of the seminar, and so they had improvised an exercise that was much closer to Pope's 'textual intervention' methodology. Conversely, another student commented that although she had initially found one of Carter's exercises to be too 'literary critical with no solid grounding', having actually carried out a similar exercise she could now 'better see that within a structured discussion with linguistic backup and examples from the text it can yield very productive results'. These students are beginning to conceive of themselves as informed commentators, they are willing to revise judiciously their earlier opinions without worrying that there must be a single 'right' opinion. Thirdly, the exercise is valuable in that it brings our third year students face-to-face with some 'real readers', who do not always behave in predictable ways. For example, one student reported that her group's carefully conceived warm-up exercise, which involved guessing the title of an amusing cartoon, simply baffled the first years: 'most people seemed to have

been so confused with the cartoon in the first place that they weren't particularly shocked at the title'. Another group were surprised when the first years began to discuss the gender ideology of a passage before the topic had been formally presented: 'our initial intention was to introduce gender ideology right at the end of the seminar ... we did not anticipate the students being able to comprehend ideas like this'. This practical experience of the difficulties inherent in anticipating the responses of 'real readers' provides a good introduction to the topic that we tackle next on the module: empirical stylistics.

3.5 Conclusion

Without exception, the final year undergraduates who now participate annually in the *Advanced Stylistics* pedagogical exercise leave the module with an altered perspective on the discipline of stylistics and their position within it. The responsibility given to them for the learning experience of others offers them an active ownership, however temporary, of material which they would normally only encounter as passive recipients. They are, on the whole, noticeably more motivated, enthused and engaged with the subject of stylistics than they were before the exercise. They also report a greater confidence with advanced and theoretical stylistics as a direct result of their teaching experience. For those planning to make a career in teaching, the exercise is, of course, a useful form of work experience. However, only a minority of students from the BA in English Language and Literature normally enters the teaching profession as a first destination following graduation each year, and the pedagogical exercise on *Advanced Stylistics* was not designed with direct preparation for a future career in teaching in mind. Far more important to us as designers of the module was sharing with all the students involved the opportunity for creativity and applied thinking that stylistics within a pedagogical environment offers. Each year, we watch groups of nervous undergraduate students transform themselves into responsible and mature teachers with a real sense of pride in their pedagogical achievements, all in the space of a fifty-minute stylistics workshop.

The process of creating, preparing and delivering teaching sessions not only provides a valuable practical dimension to some of the theoretical material covered by the *Advanced Stylistics* module, it sets a precedent of responsible engagement with their learning which the students carry into other modules in their final year of study and beyond. In particular, the fact that the pedagogical exercise requires

the students both to reflect critically upon their own work and to respond in a face-to-face situation to the ideas of others necessitates the adoption of a mature and sensitive approach to criticality which we have otherwise found lacking in students at this level. The final year students' experience of stylistics in a real pedagogical setting offers both them and their tutors a new appreciation of their roles as creative practitioners, rather than mere passive learners, of otherwise familiar techniques of stylistic enquiry. Perhaps the greatest benefit we as the 'real' teachers gain from this exercise is the chance, rare outside a postgraduate teaching environment, to engage with our undergraduates for the first time as colleagues as well as as students.

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4

'The Shudder of the Dying Day in Every Blade of Grass': Whose Words? Voice, Veracity and the Representation of Memory

John McRae

4.1 The words

This chapter explores how we read narrative point of view, and some of the implications between narrative and memory, resonance and immediacy. The texts, from three novels widely different in historical and geographical space and time, have been used at various levels worldwide in courses on narrative and narratology, teaching reading, and World Englishes. It will be seen that the texts selected bring out interesting questions of interpretation, the reliability or otherwise of the narrator, perceptions of what might constitute 'poetic' language, and how reading between the lines becomes differently vital as the reader negotiates narrative stances, viewpoints, and the conditions of the narrator's storytelling.

Let us look first at the line which is used as the title of the present chapter: 'the shudder of the dying day in every blade of grass.'

Of course, to take a single line like this is a methodological decision: the choice helps us to look at what elements in the lexis, syntax and prosody condition the reader's response to, and interpretation of the line. It goes beyond Zyngier's description of language awareness as part of reader development, not only preceding literary studies, but in a deeper sense as skills grow. She sees language awareness as

> the process by means of which students perceive the effects produced through the verbal patterning and the creative manipulation of language, before they can build substantiated readings of a text. (Zyngier, 1999: 31)

We will not look at source or context yet – quite simply, the first question to be asked is 'What do you get from this line?' Responses tend

towards the poetic: it is often read as a line of poetry, not only by students whose familiarity with literary texts may be limited, but even by academic colleagues who might actually be expected to be familiar with the original textual source.

The lexis and the rhythm or music of the line attract the use of *resonance*, a term widely used in studies of cognitive processes. In a review of recent work from cognitive psychology, Gerrig and Egidi (2003) refer to resonance as a memory process which describes the situation where working memory calls on mental representations in long-term memory. When a reader encounters an entity in the text, earlier instances become immediately accessible 'at the same time [as] readers experience the second' (2003: 36).

In the present text (and indeed in the novel from which it is taken) the reader has not encountered any of these lexical items before, so the resonance evoked is extra-textual. This, I would argue, helps justify the methodological decision to extrapolate the single line, without any textual, contextual or extra-textual distraction. The resonance is a cognitive process involving emotion, memory, and wider reading experience, where terms like 'shudder,' 'dying day,' and 'blade of grass' are evoked in recalled contexts.

It may be worth isolating each of these words and collocations and asking students to work on the associations, the expected connotations and resonances they find for them. What is likely to emerge is something experiential – these are not 'innocent' words: they are heavily laden with connotations, of sadness, experience, heaviness, fear, cold, to name but a few of the associations which have emerged in class.

Where does this take us? It is now time to look at the context of the emotive, powerful, 'poetic' line, and see if it takes us into further questions or clarification.

4.2 The context

By the time of *Great Expectations* (1860–1861) the scope of Dickens's novels had altered from the fairy-tale story of the individual in society leading to a happy ending, last epitomized in his other *Bildungsroman* from some 12 years earlier, *David Copperfield*.

The line we have quoted and examined comes in Chapter 5 of *Great Expectations*, where we see young Pip looking out over the marshes towards the Hulks. These are the prison-ships on the river, which have been the source of the life-changing experience with the anonymous escaped prisoner which he has narrated in these early chapters. Describ-

ing the misty bleakness of the scene the narrator speaks of 'the shudder of the dying day in every blade of grass'.

Who chose the words? This is the basic question we are asking. Are they innocent words or words shaded with experience? How can we tell? And what, then, can we tell about the narration itself?

As Carter (1998: 87) reminds us, 'In naturally occurring text, words which have fixed values in an abstract lexicon can be subjected to a process of negotiation. It is a process which can change their meaning or, at least, the values which normally attach to them.' It is the values of these lexical choices which resonate in the reader, and might suddenly cause the reader to wonder about how 'naturally occurring' this text is. Is natural-ness belied by self-consciousness here, while the text is purporting to be as 'natural' as narrated memory?

The perception in this narrative moment, with its weight of sadness, is not the point of view of a child, not, effectively, the point of view of the innocent Pip, which it purports to be, and which the reader believes it to be. On a deeper reading it is more readily perceived as an indication of the mature, adult vision of the whole story which Pip now has, as he writes it at the age of forty or more. He looks back on his childhood, recreating and reliving the experiences which have brought him to be who and where he is now (Dickens, pp. vii, 37).

How does the more poetic, more reflective tone of this vision reflect a change in realistic perspectives, and indeed aims, in the novel? What kind of narrative is this? Being narrated from hindsight conditions the entire narration. Herman (2003: 2) gives the following basic definition of narrative:

> narrative is broadly defined as a sequentially organized representation of a sequence of events… in this context, events can be understood as time- and place-specific transitions from some source state S (e.g. a battle is imminent) to a target state S′ (the battle has been won or lost).

This is not so much a story of forward narrative thrust in Herman's terms, but a narration where memory governs the impetus of the tale. It is fundamental to the story that the narrator is as innocent and as unaware of the future as the reader is, that the time and space transitions of Herman's definition have not yet taken place. *Great Expectations* plays a different game, deceiving the reader, much as Pip himself was deceived, about the motivations of several characters, from Estella to Magwitch, and, it could be argued, of Pip, the narrator, himself. Thus,

the reader is put in an ambiguous position: the narrator 'knows' what will happen, while the reader does not. The narrator knows the unfolding story differently from the reader, and plays a game of revealing while hiding. This is not a use of dramatic irony: it is more an unfolding of a mystery, and coincidentally was written just at the time when Dickens's friend and colleague Wilkie Collins was taking the new detective story genre to its first great heights.

4.3 Context and narration

This is a first person narration, after the event. In order to probe into how the time and place of the first person narration influences both the presentation of events and the reader's perception of them, we will contrast that narration with another *Bildungsroman*, narrated this time by a very young boy/man, Mene, the 'soza' or soldier of the title, *Sozaboy*. Here he is in a bar, his first experience of the world outside his village. Students can be asked to read the text looking for anything to do with the binary of innocence/experience, contrasting this experience with the (brief) experience of the previous text:

> 'But why are you looking at me with corner-corner eye?' she asked again.
>
> 'Look you for corner-corner eye? Why I go look you for corner-corner eye?' was my answer.
>
> 'You dey look my breast, yeye man. Make you see am now.'
>
> Before I could twinkle my eye, lo and behold she have moved her dress and I see her two breasts like calabash. God in Heaven. What kain thing be this? Abi, the girl no dey shame? Small time, the girl don put back him breast for him cloth. I drink my tombo, super palm-wine.
>
> . . .
>
> 'What work you do?'
>
> 'I am apprentice driver but I know how to drive now although I never get the licence yet.'
>
> I was prouding of that statement.
>
> 'You are a small boy,' was what she answered.
>
> I begin to shame. After some time, I do not shame again. I begin to angry.
>
> (Saro-Wiwa, *Sozaboy*, pp. 14, 16)

What we have here is an unselfconscious narration, as it happened moment by moment, recounted in the illiterate Nigerian village boy's

own words, in what Ken Saro-Wiwa memorably termed in the novel's sub-title, 'rotten English'. The veracity of the narration is achieved by the author making the reader believe in the choice of the narrator's own words – 'I was prouding of that statement' tells us more about the character than pages of description from a third person narrator.

'In what other age could bad grammar have been a literary asset?' V.S. Naipaul wondered, of that other Nigerian master of African English (with Yoruba influences rather than Saro-Wiwa's Ibo), Amos Tutuola. However, an author has to make his narrator believable, and the contrived presentation of innocence through a narrative voice has always been as much of a problem as the presentation of realism itself. *How* to represent a realistic tale through narratorial voice is just as vital an issue as *what* realism is and what to describe.

As Cobley (2001: 117) says, 'a developed sense of character lends narrative a meaningful anchor'. Nowhere is this more noticeable than in a first person narration, from *Robinson Crusoe* to *Bridget Jones's Diary*. In fact, these two titles might be said to define beginning and end points on the scale of first-person narration, and as purported diary accounts they have a lot of features in common. But there are significant differences in first-person narrative voice when the story is *not* set out as a diary or journal, but attempts to be more of a fictional narrative, occupying an imaginative space in the reader's reception and cognition processes more than a quasi-documentary space. In a diary the reader can expect a deliberate lack of self-consciousness: quite the opposite of what is found in the Dickens text. This kind of text awareness follows on from and enriches the language awareness we are working on.

4.4 Contexts and endings

The endings of the two novels under discussion share something of the learning development the narrator has had to go through. The questions that arise are of perspective, self-awareness, and distance from the narration.

In *Great Expectations* the final scene between Pip and Estella takes place with many references to mist and moonlight, and an all-encompassing sense of loss. Famously there are two endings, the published version:

> 'We are friends,' said I, rising and bending over her as she rose from the bench.
>
> 'And will continue friends apart,' said Estella.
>
> I took her hand in mine, and we went out of the ruined place; and, as the morning mist had risen long ago when I first left the

> forge, so the evening mists were rising now, and in all the broad expanse of tranquil light they showed to me, I saw the shadow of no parting from her.

And the original, rejected version:

> I was very glad afterwards to have had the interview; for, in her face and in her voice, and in her touch she gave me the assurance, that suffering had been stronger than Miss Havisham's teaching, and had given her a heart to understand what my heart used to be. (Dickens, *Great Expectations*, pp. 492, 493–4)

In the first of these endings Pip is still seeing things through the mists of time, still refusing to accept the loss and distance Estella is signalling to him. The sadness evinced as early as his vision of 'the shudder of the dying day in every blade of grass' is confirmed – nothing much has been learned, except that time has passed.

In the second, Dickens's first choice of ending, the emphasis is still on Pip, but the sense is that some lessons have been learned, albeit by Estella. Students can be encouraged to look for linguistic evidence that the narrator himself has been understood, rather than he himself reaching understanding – although of course he has reached some levels of understanding *vis-à-vis* characters like Magwitch, Compeyson, and others.

In *Sozaboy* students can be asked to see whether there is evidence that learning in the final paragraph is much more direct, much simpler, much less coloured by wishful thinking:

> And I was thinking how I was prouding before to go to soza and call myself Sozaboy. But now if anybody say anything about war or even fight, I will just run and run and run and run and run. Believe me yours sincerely. (Saro-Wiwa, *Sozaboy*, p. 181)

Both writers use lexical echoes, but where Dickens's published ending echoes the mists and the evening tone of sadness, it is the irony of Mene's 'prouding' that is the most powerful indicator of the changes in him – which he could not have foreseen. Pip foresaw nothing: his tale was told from hindsight. It is interesting how these indicators of narrator's memory/nostalgia are absent in Dickens's original: 'suffering' and 'understanding' becomes the main binary of the paragraph.

How the narrator chooses his words, how this gives the author the opportunity to create and orchestrate a narrative voice, and how this

informs the reader's degree of empathy/sympathy, distance or involvement is what is interesting here. Where *Great Expectations* is in many ways a novel of *lack* of awareness, *Sozaboy* is a novel about the *growth* of awareness. And the reader participates differently: in the former, the reader is as unaware as Pip was. In the latter, the reader has the sense from the outset that poor Mene will suffer untold horrors – as he does. The only assurance the reader has is that probably in a first-person narration, the narrator does actually survive; indeed, he lives to tell the tale.

4.5 Complicating the context

As the novel genre becomes more and more sophisticated in its presentation of point of view, the question 'who chose these words?' becomes ever more relevant. The issue of narration and point of view goes far beyond speech and thought presentation, free direct and free indirect speech. It involves decisions about time, narrative distance, realistic perspectives, and, indeed, the wider aims of the narration, as much as they can be evaluated.

Like Dickens in *Great Expectations* and Saro-Wiwa in *Sozaboy*, Arundhati Roy in *The God of Small Things* uses the contrast between narration of childhood and awareness of adult experience over the passing of years as the dynamic of her story of the twins Estha and Rahel. Because the story is told in multiple time-schemes, Rahel's realization of how far she has come in terms of experience is told as early as Chapter 9 (of 21). The contrast between childish perception (with even the use of the childish habits of playing with the sounds of words and capitalizing Significant Nouns) and adult awareness of 'clumping gracelessly', for example, has something of Dickens's wistfulness, but perhaps more of Saro-Wiwa's direct acceptance. Students can be asked to start picking out 'innocent' or childish choices, and parts which are more indicative of narratorial 'experience':

> The next day Estah and Rahel took her with them to visit Velutha.
>
> They visited him in saris, clumping gracelessly through red mud and long grass (*Nictitating ictitating tating ating ting ing*) and introduced themselves as Mrs Pillai, Mrs Eapen and Mrs Rajagopalan. Velutha introduced himself and his paralysed brother Kuttappen (although he was fast asleep). He greeted them with the utmost courtesy. He addressed them all as Kochamma and gave them fresh coconut water to drink. He chatted to them about the weather. The

river. The fact that in his opinion coconut trees were getting shorter by the year. As were the ladies in Ayemenem. He introduced them to his surly hen. He showed them his carpentry tools, and whittled them each a little wooden spoon.

It is only now, these years later, that Rahel with adult hindsight, recognized the sweetness of that gesture. A grown man entertaining three raccoons, treating them like real ladies. Instinctively colluding in the conspiracy of their fiction, taking care not to decimate it with adult carelessness. Or affection.

It is after all so easy to shatter a story. To break a chain of thought. To ruin a fragment of a dream being carried around carefully like a piece of porcelain.

To let it be, to travel with it, as Velutha did, is much the harder thing to do.

Three days before the Terror, he had let them paint his nails with red Cutex that Ammu had discarded. That's the way he was the day History visited them in the back verandah. A carpenter with gaudy nails. The posse of Touchable Policemen had looked at them and laughed.

'What's this?' one had said. 'AC-DC?'

Another lifted his boot with a millipede curled into the ridges of its sole. Deep rust brown. A million legs. (Roy, *The God of Small Things*, p. 190)

The variation in the use of verb tenses here, from past perfect to narrative in the simple past, to absence of verbs, and on to the simple present tense, shows that *time* dictates a great deal of what is perceived and how it is narrated. The immediacy found in *Sozaboy* is here conditioned, filtered, falsified. And that filtering indeed, becomes a distinguishing feature of this particular narration, where layers of memory are differently represented, and the reader only becomes aware of the complexity of this slowly as the narration progresses.

To underline some distinctions between and among the three narrations: Mene perceives his life directly and narrates it as he sees it, Pip perceives his life from the perspective of a disillusioned, but romantic man in early middle age; Rahel has difficulty in growing beyond the time when her narrative froze in the losing of its innocence ('the day the Terror came'), and can only slowly come to terms 'these years later' with the past and its influence on the present through the constant recounting of the story.

Who would say 'It is after all so easy to shatter a story'? Who chose words like 'raccoons' or 'colluding'? Only an adult perception would select these (and possibly only someone who had spent time in North America could have chosen 'raccoons' – a change of perception from the dressing-up game so innocently undertaken that fateful day).

Likewise, only an uneducated innocent would choose Mene's 'prouding' or use the verb 'shame' reflexively. Only a disillusioned but still romantic man in early middle age would see the shadow of the dying day in every blade of grass.

And the increasingly aware reader learns thereby something of how to react to the narrator's stance in time and place, in experience and reality. Where a narrator sees shadows of the future while narrating the past, it is, like Rahel, 'with adult hindsight'.

Questions and exploration of this kind can lead the reader to see levels of reality direct, less direct, and indirect, as time, place and perception become more, or less confused, and the story is seen through words the narrating voice has chosen, personal, subjective, sometimes calculated, sometimes innocent, a clear but distant mirror.

4.6 Conclusion

The contrasts between the three texts (Dickens, Saro-Wiwa, Roy) illuminate questions rather than provide answers: questions of immediacy, narratorial self-awareness, innocence and experience. But it is the reader who has to develop the language and text awareness skills which help make the decisions about how much to trust or believe the narrator, and how important the relationship between the narrator, or narrative voice, and the reader is.

Since it was first published in 1977 Jonathan Culler's affirmation of the purposes of teaching and reading literature has been a cornerstone of approaches to pedagogical stylistics. I have quoted it frequently, and make no apology for doing so again, although nowadays the focus would be on evaluation rather than testing – its relevance today is every bit as vital as it was when it was first written:

> Our examinations are not designed merely to check whether [the student] has read and remembered certain books, but to test his or her progress as a reader of literature. (Culler 1977: 64)

Thinking about the past, present, and future viewpoints revealed in lexical and semantic choices, thinking about *who chose the words* and

when, and the resultant insights into point of view, narrative stance and character revelation, gives a new depth and resonance to reading and studying texts.

After a questioning, contrastive reading experience of this kind, readers should have a more finely developed reading awareness, which, combined with an increasing language awareness of lexical choices and narrative influence, can only enhance their progress as readers of literature.

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5
Analysing Literature through Films

Rocio Montoro

5.1 Introduction

English and Cultural Studies courses in both the UK and the United States have long shown a willingness to incorporate cinema as part of their teaching syllabuses, not so much because of cinema's relationship to more traditional forms of artistic expression, such as literature, but because of its status as a discipline worth investigating on its own merits. However, the analysis and utilization of films in the Spanish EFL classroom is still something of a chimera, even at undergraduate level. This chapter is primarily an attempt to analyse the film *Possession* in order to suggest ways in which cinema can be successfully exploited in an English Philology degree within the framework of Spanish universities, but I hope that its pedagogical applications for any other English degree will also become evident. I am mainly concerned with investigating the didactic possibilities of literary adaptations, understood as the meeting point of literary and filmic forms. Such a view, however, is not free from problematic considerations, the first of which emerges from the opposition occasionally yielded by the more conservative sections of some universities' English departments, which may object to what I consider to be a legitimate treatment of cinematic forms as academic subjects. Whelehan (1999: 3) explains this opposition in the following terms:

> Although the study of literary adaptations on film and TV is becoming more common and indeed more 'acceptable' as a feature of English and/or Media Studies in higher education, it is still surrounded by knee-jerk prejudice about the skills such study affords, its impact on the value and place of the literary 'original' and the kind of critical approach it demands.

A second issue, discussed by scholars such as McFarlane (1996, 2000), Thomas (2000) or Whelehan (1999), is that of the 'fidelity' of the filmic version in relation to the initial work. Whether it is the general public commenting on elements that may have been 'changed' from the original, or more serious academic evaluations appraising how the book has been translated onto the screen, we all feel entitled to express an opinion in our capacity as spectators. Furthermore, it appears there is a general tendency to question the validity of any transformation, adaptation, change or manipulation the film makers 'may have taken the liberty' of applying to the original novel. McFarlane (2000: 165), for instance, points out how:

> It is … quite common to come out of a cinema after viewing an adaptation or to engage in casual conversation about it afterwards and to hear such comments as "Why did they change the ending?" or "She was blonde in the book" or, almost inevitably, "I think I liked the book better."

My own stance on the matter lies very close to McFarlane's insofar as I want to do away with a notion of strict fidelity to the textual version; hence I concur with this critic when he states that Fidelity is obviously very desirable in marriage; but with film adaptations I suspect playing around is more effective (McFarlane 2000: 165).

The fidelity issue and the reluctance on the part of certain scholars to accept cinematic forms as properly academic result from a hierarchical treatment of literature and cinema as representatives of a high/low culture dichotomy. Nevertheless, such an apparently irresolvable duality can be successfully negotiated by analysing both genres as discourse. The notion of discourse has been amply defined in relation to linguistic, pragmatic, sociolinguistic and ideological issues:

> [Discourse] is a term used frequently in linguistics, which … has a range of meanings. It is used to refer to any piece of connected language, written or spoken, which contains more than one sentence … It is also used to refer specifically to spoken language … It is also the term used in sociology to refer to a person's or a society's belief system and values. (Thornborrow and Wareing 1998: 240)

What I am proposing here is a definition of literature and cinema as part of a larger conceptual categorization, namely that of discourse in the more specific sense. Fairclough (1995: 94) holds that 'Discourses

are … constructions or significations of some domain of social practice from a particular perspective'. Later, he adds that 'The term discourse (in what is widely called 'discourse analysis') signals the particular view of language in use … as an element of social life which is closely interconnected with other elements' (Fairclough 2003: 3). Stockwell (2002: 62) agrees by stating that language as discourse is 'a social process involving participants in a specific social situation with particular aims and objectives and beliefs'.

I would like to highlight two main issues from the above quotations. Firstly, discoursal practices are identified as such when the production of a communicative activity through language, whether it is expressed via a written or cinematic medium, is viewed in its specific social context which would comprise the political, economic, personal, ideological, artistic, etc. circumstances surrounding such a communicative activity. Secondly, Stockwell and Fairclough insist on defining 'discourses' as 'constructions' 'involving participants', hence laying emphasis on the composite nature of such a creation as implemented by members of a particular society, in our case writers, readers, directors, spectators, and so on. My defence of cinema as a type of discourse will overcome both the high/low culture dichotomy and the fidelity issue, since it will be possible to look into cinematic adaptations of fiction alongside filmic work not based on literary narratives under the umbrella term Discourse Analysis. Dissecting films into their various components in the manner normally reserved for linguistic/literary studies will consequently be of relevance if cinema is ultimately viewed as part of an interdisciplinary approach which makes use of tools and techniques normally set aside for other genres.

This chapter is divided in two sections: the first proposes a brief analysis of the filmic procedures I consider especially significant in the process of meaning creation; the second focuses mainly on the methodological possibilities of such an exercise. The worksheet in the appendix is designed to suit the particular objectives of this lesson but it can similarly be adapted to fit different aims, students' diverse English proficiency levels, etc. I will be referring to the various sections of the sample worksheet in the analysis that follows.

5.2 Looking at *Possession*

Selecting this film responds to a wish to present undergraduates with a recent filmic adaptation of a late-twentieth-century novel. *Possession* has been scripted from the novel of the same name by the English

author A.S. Byatt, published in 1990. It can be primarily labelled as a literary film, more specifically an adaptation, since the general theme, topic, main characters, settings and plot have been respected. Section 1 of the sample worksheet, therefore, sets off by asking students to provide their own definition of what constitutes a literary adaptation, and to support such claims with examples from the novel and film.

I believe section 2 would be the one which students doing English degrees would, more than likely, be less familiar with, since technical filmic procedures tend to be ignored when and if films are ever used in the classroom. Omitting such a description would result in an incomplete appraisal of cinema's potential at the discourse level. Camera movement, for instance, can be used to indicate a whole array of meanings. Sometimes camera angles are used to introduce a flashback in time, as in the scene where Roland Michell (the main male character of the modern half of the story) is working at the museum and is seen sitting on a swivel chair, rolling up and down the room whilst looking up some information. The significant angle I am referring to shows Roland literally sliding backwards in space as his chair rolls down towards the back of the room, and, metaphorically, also in time since such a camera movement leads on to the scene of Randolph Henry Ash and Christabel LaMotte's first meeting (the two protagonists of the Victorian half of both novel and film).

Another instance of camera work is exemplified by the various cases of 'transition' or the sliding of the camera between the plots. Both stories, which set off as a rendition of four separate lives, become more and more entangled with one another as the film evolves. For instance, the intricacy of their connection is graphically marked by the way the camera slides from Maud Bayley (the female protagonist of the modern period) to Christabel LaMotte within the same shot and background in order to emphasize the strong connections linking the present and the past. Both women are standing facing the Thomason Foss in Yorkshire, looking out straight at the audience. The director manages to convey an eerie effect of closeness between both characters when the camera moves slightly to the left of Maud Bayley and shows someone who stood at the same spot one hundred years before, Christabel LaMotte.

Commenting on the relevant part played by the techniques known as flashback and flash-forward would virtually imply a description of the entire film since the story evolves around such movements in time. Every other technical procedure discussed so far is, in fact, aimed at a portrayal of shifts backward and forward in time and space, requiring work both from the director's perspective to achieve a convincing leap

on every occasion, and from the point of view of the audience who have to change their analytical schemas to adapt to the new situation. The first temporal shift I would like to discuss stands out since it constitutes the opening shot of the film. Only those spectators who have previously read the novel will be able to locate this scene temporally as belonging to the Victorian half of the narrative. On the other hand, those spectators not familiar with the book will initially have no reason to question the Victorian framing of this introductory scene as that of the whole film. Randolph Henry Ash is pictured walking in the countryside while he is heard reading what apparently is a poem of his. The scene dissolves to reveal a different setting, namely an auction being held at Sotheby's where presumably the poem Ash has just read is being sold. This transition is also helped by superimposing the auctioneer's voice on to Ash's. The story unfolds to introduce the main characters of the modern period, so, for a while at least, we can assume that the first scene is a flashback in relation to Roland Michell and Maud Bayley's narrative. This apparent focus on modern times, however, does not last very long, as Ash and Lamotte's story swiftly returns to the screen. Such a presentation of events forces us to re-evaluate what originally have been considered flashbacks, and to reformulate them as **parallelisms**, whereby both life accounts are being unveiled to the spectators as if they were occurring alongside each other, although at two different stages in time.

Possession, therefore, can be defined as a succession of events physically separated in time and space but simultaneously affecting two storylines. For instance, when the correspondence between LaMotte and Ash is finally discovered, the film flows in and out of each story so that the words written by the Victorian poet are read by Michell as if they were his own, as happens with LaMotte and Maud. Similarly, the episode during which, in Whitby, Ash buys Lamotte the famous brooch later inherited by Maud, is presented next to Roland and Maud making enquiries in what appears to be the same jewellery shop. Using parallelisms, therefore, can be highlighted as the main technical strategy the director takes advantage of to disclose the two stories to his audience. I would argue against the use of the terms flashback and flash-forward because selecting the former or the latter would seem to imply choosing one story line as taking precedence over the other when, in fact, it is the joined presentation of them both that primarily characterizes this film.

Defining *Possession* as composed of a series of parallel structures similarly affects the initial high-culture/low-culture dichotomy discussed

at the beginning of this chapter, whereby written forms seem to be allocated an apparently superior cultural value that is absent from the cinematic version. The label 'literary adaptation', thus, may work under the presumption of an existing, and, invariably, better original – that is to say, it could work under the impression of one genre being prioritized over the other. I would like to argue that studying literature and cinema as discourse can overcome the need for such a prioritization, since good cinematic versions can not only replicate but also enhance and enrich the intrinsic worth exhibited in the novel. *Possession*, the film, has benefited from technical procedures in so far as instances of transition, for instance, allow a clearer display of parallelisms than is possible in the novel where, due to the obvious linear nature of the written medium, the portrayal of the two storylines is necessarily presented via flashbacks. Rather than spoiling or doing any disservice to the novel, I consider that the director's version greatly emphasizes this particular aspect of the book.

Section 3 of the worksheet aims to make students aware of the possibilities that the analytical tools normally employed to study other genres can have for the description of cinema. For instance, a semiotic perspective using Peirce's theory of the sign (Fiska, 1982: 45) can prove very useful, but due to restrictions of space I will not develop this aspect here. However, the metaphorical use of language, be it in a verbal, pictorial or technical form is worth considering. Metaphor use for A.S. Byatt is, in fact, something of a hallmark in her career, something which Wallhead (1999) summarizes in the following way:

> Invited to lecture at the University of Granada in 1988, Antonia Byatt talked about how she viewed the craft of the novelist and how she went about her work. She revealed that three strategies or factors were important to her: a meticulous recording of almost every experience, a curiosity about most things and above all, metaphor [...] She acknowledged that she felt the indispensability of metaphor in the novel – not only embellishing metaphors in the detailed fabric of the text, but large, structuring metaphors to give both cohesion and coherence, and also vividness to the main themes. (Wallhead 1999: 68)

This writer's concern with exploiting metaphorical language is not only respected but also translated successfully into cinematic discourse. Plenty of examples reinforce this urge in the film, the title itself being an example. Synonyms normally associated with the word 'possession'

include terms such as 'control', 'custody', 'ownership', 'occupancy'. If we take these as conveying the main sense, we could then explain the choice of such a title by reference to the ownership of the letters that trigger the story. The word 'possession' can also be used to indicate 'being under the control of a spirit or some kind of ghost'. According to this second meaning, the audience is likely to be questioning by what or whom the characters are possessed, as well as being tempted to favour a possible interpretation whereby the modern couple are being haunted by the Victorian relations. Instead, both Byatt and Neil Labute, the director, take advantage of the metaphorical, semantic duality of the term. This is much more the case in the movie, for which the title is reminiscent of the long cinematic tradition of horror films dealing with paranormal phenomena, evil presences and haunting scenarios. The way in which this possible metaphorical interpretation ends up dissolving, however, needs to be pointed out, for any strange connotations of the term vanish in favour of the type of 'romantic possession' the characters seem to be experimenting.

Further examples of metaphorical instances affect not only the use of words, but also scene-selection and camera angles. In this respect, Roland Michell's eagerness to search for a truth that is based on veritable historical facts brings him to a literal and metaphorical immersion in words. Being a biographer, Roland leads a life in which words are not mere marks on a page, but represent a link to the world outside, with clear consequential connections to reality itself. This metafictional aspect of the film will be developed in more detail below, but suffice it to say here that, in the film, the words that shape reality seem to be endowed with a role other than the purely linguistic. For instance, Labute succeeds in graphically representing Michell's special relationship to language in the scene where he is working in the library, sitting on the floor, and surrounded by rows and rows of bookshelves. Michell's position on the floor makes his presence appear as a mere accident amongst this ocean of words. His position of immersion is emphasized by the gliding movement of the camera from left to right; there is only a brief pause on the character after which the camera continues its journey along the volumes, making Michell appear to be metaphorically 'swimming in words'.

Section 4 of the worksheet draws attention to the concept of *metafiction* which Waugh (1984: 2) defines as 'a term given to fictional writing which self-consciously and systematically draws attention to its status as an artefact in order to pose questions about the relationship between fiction and reality'.

Metafictional discourses have been identified in the last two decades of the twentieth century, especially within post-modern modalities of writing. In *Metafiction* (1984), Waugh establishes the varied ways in which authors achieve the aim of questioning or, at least, bringing to the fore, the fictionality of the words on the page and their links to the real world. A direct consequence of such a quest is the impossibility of accepting the written words simply at face value for they are used as artefacts to examine, discover, discuss and challenge the reality they are produced in. *Possession* clearly illustrates the serious consequences that mere signs on a piece of paper, hidden away in a long-forgotten book, can carry. When Randolph Henry Ash's unsent letters are discovered, they unravel a whole series of events that will eventually change history and the lives of those characters who are directly or indirectly involved in the discovery. Similarly, Christabel Lamotte's writing fulfils a role other than the merely artistic. Whereas literary language is not usually characterized by its educational or informative function but rather by its emotive or aesthetic one, Byatt makes use of any semantic content in words to foreground their consequentiality. Such is the case, for instance, when Maud Bayley's expertise on Lamotte's poetry allows her to remember some lines from one of her poems: 'Dolly keeps a secret safer than a friend'. These words, initially valued because of their literary worth, do, in fact, provide enough clues for Ash's and LaMotte's letters to be discovered, quite literally under some dolls. In the film, the distinction between fiction and reality ends up becoming very blurred.

Another instance of how the quest for words affects the characters in the story can be seen in Maud and Roland's attitude towards those documents they so badly want to get their hands on. Such are the repercussions those papers seem to have and such is the need to learn what they are, that both scholars turn into thieves. First of all, Michell steals the two pages he finds in a book of Ash's; secondly, he uses his privileged access to all the original journals, letters, and other documents in the British Museum to take another couple of pages from Ellen Ash's diary; finally, even Maud Bayley who, up to this point, has reprimanded Michell for obtaining information in such an illicit way, joins in the withdrawal of an unsent package from the French secretary's office. Behavioural patterns, as well as moral standards, seem to be affected by the need to read certain words. The ultimate, dreadful consequence of these written items is embodied in the suicide of Blanche Glover (Christabel Lamotte's companion and suspected lover) who, from the start, appears to be the one who really comes to terms with

the repercussions that the letters exchanged between Ash and LaMotte will have.

Finally, the artificiality of fiction and its nature as a construct is clearly expressed through certain words that Labute, subtly but efficiently, inserts. While in Whitby, Roland discusses with Maud the possible origin of the brooch, explanation that Maud deems rather unfeasible. As a response, Maud utters the following words: 'Now you seem to be writing fiction'. In their search for the truth, they seem to have lost all perspective concerning what is real and what is not. For the spectators and readers, the effects are even more significant as the notions of fictionality and reality become more and more relative. By this moment in the film we are in danger of losing track of the fact that, first of all, the Victorian poets did not really exist, hence the quest has no consequential effects on the truth. Secondly, this is an adaptation of a novel, mainly based on fictional facts too. For a moment, though, Maud's words are capable of alerting the reader to this conflict, therefore bringing to the fore the metafictional nature of this work.

5.3 Methodological application

Here I present some practical applications for the classroom, the first of which is my recommendation to watch *Possession* in full. Depending on the level of the group (EFL, ESL, etc.), the tutor can decide whether to maintain the subtitles or not. I propose that *Possession* be used in an English Philology degree programme in which Literary Criticism, Critical Theory or Linguistic approaches all play a relevant part. To allow for enough in-depth discussion, this exercise should be divided in two sessions of an hour each, plus the duration of the film. Students can work in groups of four or five; each member in the group is allocated one section before the final gathering of ideas. The tutor should encourage discussion amongst students by supervising their work with constant 'visits' to the various groups while the discussion is going on in the classroom.

I would like to emphasize that tutors should always encourage their students to develop a critical stance for the analysis of literature, film, or any other discipline for that matter. This is exemplified in section 5 of the attached worksheet. Students should also be urged to justify their points of view at all times, both with elements from the genre they are analysing at the time, or with perspectives from the theoretical model being used. Cinema viewing is of special relevance for this

task since people tend to be more willing to discuss cinematic discourses in which the ludic as well as the didactic and informative elements are combined. To conclude, defining cinema as affected by the way members of a society determine its production justifies my initial defence of film-watching as essentially a legitimate branch of discourse studies for which social, ideological, political, historical or educational factors are as determinant as they would be for literature itself.

Appendix: Analysing literature through films

A.S. Byatt's Possession

Think about possible ways to discuss the suggestions below as you watch the film. Since this is a group activity, each person should be responsible for one section although all members of the group are expected to contribute to the overall discussion.

1. Literary adaptation

- Provide a definition for what you consider to be a 'literary adaptation'
- Try to spot elements that differ from the novel. Do you consider that those changes 'work' for the film? Why do you think some aspects may need changing?

2. Relevant technical film procedures

- Movements of camera: Travelling, camera angles and point of view.
- Colour and lighting
- Soundtrack and special sound effects
- Flashbacks, flash-forward, ellipsis, etc.

3. Semiotic and semantic analysis

- Use of signs: Icons, indexes and symbols
- Metaphorical use of image, scenes, words, etc.

4. Metafictional analysis

- Read the following quotation by Patricia Waugh:

  The concept of reality as a fiction has been theoretically formulated within many disciplines and from many political and

philosophical positions. One of the clearest *sociological* expositions is in Peter L. Berger and Thomas Luckmann's book, *The Social Construction of Reality* (1971). They set out to show that 'reality' is not something that is simply given. 'Reality' is manufactured. It is produced by the interrelationship of apparently 'objective facticities' in the world with social convention and personal or interpersonal vision. These social forms operate within particular historical structures of power and frameworks of knowledge. Continual shifts in the structures of knowledge and power produce continual resyntheses of the reality model. Contemporary reality, in particular, is continually being reappraised and resynthesized. It is no longer experienced as an ordered and fixed hierarchy, but as a web of interrelating, multiple realities. (Waugh 1984: 51)

– How would you justify/explain a metafictional reading of *Possession* in light of this quotation and the various issues discussed above?

5. Further questions for discussion

– The film ends up producing a 'reality' which greatly differs from the one originally accepted as the true one: Ash was considered to have written his love poetry with his wife in mind; the discovered letters tell us otherwise, though. How do we define 'reality' then? Is Ash the devoted husband or is he the lying lover? Or is he both?
– If we decide on one 'reality' (husband or lover) as true, does that mean the other one is 'fictional'? After all, his relationship to Christabel LaMotte is mainly (apart from four weeks in Yorkshire) a 'writing/written relationship' during all their lives.
– What about Ellen Ash's perspective? Do you think she chooses to ignore her husband's relationship to Christabel LaMotte? Blanche does try to show Ellen proof (once again, words on the page) that such an affair does exist but the words (reality?) are thrown out, literally, on the street, and metaphorically, out of her life.

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6
Discourse Stylistics and Detective Fiction: A Case Study

Urszula Clark

6.1 Introduction

Pedagogical stylistics concerns itself with the practice of teaching stylistics in the classroom. The principal aim of such teaching is to make students aware of language use in the texts chosen for study. What characterizes pedagogical stylistics is that classroom activities are interactive between the text and the (student) reader, with both the texts and the activities usually chosen by the teacher (see Clark 1996; Clark and Zyngier 2003; Clark and McRae 2004; Simpson 2004). Part of this self-same process of improving students' linguistic sensibilities has to include placing greater emphasis upon the text as action: the mental processing which is such a proactive part of reading and interpretation, and how all these elements – pragmatic and cognitive as well as linguistic – function within quite specific social and cultural contexts.

Stylistics in the classroom, then, concerns itself with the analysis of texts on at least three different levels; firstly, what we can call stylistics is concerned with the formal properties of a text, that is, analysing the words on a page, drawing in the main upon linguistic theory. This includes not only analysis of phonology, vocabulary or lexis, syntax of phrases and clauses, but also analysis of discourse, as in examining, for example, the relationship between sentences, paragraphs and speaking turns. For stylistics, the main focus of analysis is across stretches of text, thereby emphasizing language as discourse, and practice in stylistics as a practice in the analysis of written discourse. Secondly, stylistics takes account of the points of contact between a text, other texts and readers, including consideration of the function of a text; that is, its purpose, drawing upon literary, cultural and psychological theory in addition to linguistic theory. Thirdly, stylistics is concerned not only

with the interaction between the text and its readers, but also the socio-cultural contexts within which reading and writing take place.

Stylistics as the analysis of the formal features of a text has the most developed conceptual vocabulary and frames of reference. In the stylistics classroom, a common language, or metalanguage, exists for learning activities centred around the metaphorical concept of the stylistician's 'toolbox', and includes the use of 'checklists' of the kind offered by writers of textbooks in stylistics such as Short (1996) and McRae (1997). The second understanding of stylistics takes us beyond the formal features of a text to the point of contact between a text, other texts and readers. Thanks to research in the field of pragmatics, linguists and stylisticians alike have come to realize that meaning is not stable and absolute, but depends as much upon the processes of interpretation undertaken by a reader or listener, as upon the actual linguistic structures that are used. In this sense, stylistics can also consider the point of contact between the text and the reader as an interactive, communicative act. It includes considerations such as the ways in which writers draw attention to other texts, both antecedent and contemporaneous (intertextuality), and studies how readers track texts during the act of processing (e.g., deixis and anaphoric devices). In recent years, stylistics has begun to draw upon work in cognitive psychology which has expanded stylistic activity (e.g. Stockwell, 2002) into one which recognizes the text as an intersubjective phenomenon, involving both the writer's craft and reader's cognition.

Trends of this kind are demonstrated in the increasing attention paid to textual features such as, for example, deixis and modality (i.e., the focus on point of view, and speakers' voices), an emphasis which contributes to the development of more richly textured readings. Consequently, those working in the field of stylistics are increasingly coming to recognize the interactive nature of the role played by the reader in engaging with a text, in the activity of analysis and the construction of an interpretation. The text – for stylisticians as well as literary critics – is a multi-faceted object which only comes to life through a receiving consciousness.

Texts and their readers do not exist in isolation, but function with a wider social and cultural context. Account has to be taken of contextual factors such as the cultural background of the reader, the circumstances in which the particular text is read, and so on. Rather than concerning themselves exclusively with finding out 'what a text means', stylisticians have become 'more interested in the systematic ways language is used to create texts which are similar or different

from one another, and… [to] link choices in texts to social and cultural context' (Wareing and Thornborow 1998: 5). The particular concerns, philosophical outlook and general worldview which the reader brings to bear on the text will obviously play an enormous role in colouring her/his search for meaning in a text, and it is essential that this influence is acknowledged when applying the objective criteria that are deployed through the checklists of linguistic features contained within a text. Such a view shifts the point of focus away from a static view of the text which exists in its own world as a self-sufficient entity, towards one which is much more dynamic, cognitive, intertextual and interpersonal. This is not to say that stylisticians are no longer concerned only with discovering meanings in a text, but, rather, that they have begun to take greater account of the relationship between the text and the context in which it is both produced and received.

As a popular genre, detective fiction lends itself to the teaching of many aspects of stylistics; for example, genre, narrative structure, point of view and characterization. Through the use of these various stylistic features, it provides insight into the social, cultural and psychological dimensions of public institutions, most notably, the law and the criminal justice system and the underlying social class and economic structures which support it (Clark and Zyngier, 1998).

The approach taken here is one where stylistic aspects of genre, narrative structure, point of view and characterization are introduced to undergraduate students encountering stylistics for the first time, and then applied to their analysis of two different novels: *Gaudy Night* by Dorothy L. Sayers (1936), featuring the detective Lord Peter Wimsey, and *The Murder Room* by P.D. James (2003), featuring the detective Commander Dalgliesh. This application leads to students drawing some conclusions on any underlying issues of class, race and gender which may arise. The teaching is designed as a four-week block of lectures and workshops, designed to help students produce a 2,000-word essay to answer the following question:

> Using Dorothy L. Sayers' 1939 novel *Gaudy Night* and P.D. James' 2003 novel *The Murder Room* as examples, discuss how features of the detective genre have altered, focusing specifically on genre, narrative structure, point of view and characterization. What does your comparison reveal about any changes in the social structures as they are represented in the two novels?

6.2 Outline of the case study

Comparing two novels in the way outlined above lends itself to multiple variations across the genre. For example, the same aspects of stylistic analysis could be considered through a comparison of a novel written by two authors from different countries, such as a British and an American writer, by comparing two novels featuring the same protagonist written by the same author, or by comparing a novel which features a female detective with one that features a male detective.

The activities outlined below form part of a second year undergraduate module taken as part of their studies in English at a British university. The module is offered to students who are taking English either as a single degree or as a joint honour with another subject, and it is the students' first encounter with stylistics. Previous experience has shown that students undertaking a module in stylistics must have a basic understanding of English lexis and grammar, and thus a first year module on English grammar is a normal prerequisite. It takes place over 11 weeks in a time slot of two consecutive hours, but the programme is so designed that it can also be taught in time slots of one hour at one time in the week plus another hour at another time of the week.

The module is organized into two parts: in the first part, lasting six weeks, students are introduced to a variety of stylistic methods and approaches in a general way. Weekly lectures, seminars and workshops focus on topics such as discourse analysis and particularly coherence and cohesion in prose; critical discourse analysis and specifically transitivity in prose, and cognitive stylistics through a consideration of metaphor in poetry. Students are then given a choice of two case studies on a particular textual topic, one of which is detective fiction. In this way, students apply the stylistic concepts and 'tools' acquired in the first part of the module to their chosen case study whilst also learning about others, which in the case study on detective fiction are genre, narrative structure, point of view and characterization.

Each of the following sections represents one of the four weeks given over to the case study, as preparation for answering the question above, with the fifth week being given over to tutorials. In this way, general stylistic methods associated with genre, narrative structure, point of view and characterization are taught within the context of their application to a particular genre of fiction, and to two specific novels within that genre, separated by time. Each week is organized in a similar way: a lecture followed by a workshop. In the lecture, the

students are given an overview of each topic. Following the lecture, there is a one-hour workshop where, in pairs or groups, students apply the methods described in the lecture to the two novels. They then draw conclusions as to what their application has to say about representation of the society and times in which the novel was written. This has the pedagogic advantage that students have first to grasp the concepts outlined in the lecture, and then to apply them to the chosen texts. This means that the students' chances of success with their essay are greatly enhanced by full engagement with the lecture material, subsequent further reading and small group discussion to ascertain if they have understood the stylistic concepts and methods being applied.

The programme is as follows:

Week 1: Lecture: Genre and detective fiction.
  Workshop: Genre in *Gaudy Nights* and *The Murder Room*.
Week 2: Lecture: Narrative structure and detective fiction.
  Workshop: Narrative structure in *Gaudy Nights* and *The Murder Room*.
Week 3: Lecture: Point of view and detective fiction.
  Workshop: Point of view in *Gaudy Nights* and *The Murder Room*.
Week 4: Lecture: Characterization and detective fiction.
  Workshop: Characterization in *Gaudy Nights* and *The Murder Room*.

6.3 Genre

Much of the work undertaken in genre has been concerned with identifying a set of core organizational parameters or features into which texts can then be categorized by type. As Berger (1992) points out, genre studies are important because they provide us with insights about the shaping of our expectations of what we are reading – or watching or listening – will be like. The lecture part of this first session considers genres of popular culture in general and detective fiction in particular. It is not my intention in this section or the ones which follow to reproduce the lectures, but to give some idea of the key points included.

There now exists a body of primary texts in the genre of detective fiction dating back more than 10 years or more, from the works of early writers such as Wilkie Collins and Conan Doyle, through to the so-called 'Golden Age' of the interwar period and the 1950s, exemplified by writers such as Dorothy L. Sayers and Agatha Christie, to the present day. Asking students to compare texts from different eras shows ways in which the style of the genre may have altered. As a

genre of popular fiction, detective fiction on the whole follows a formulaic pattern: a crime is committed, usually a murder, and it is the detective's task to discover the murderer and to bring him or her to justice. Detective novels rarely have any form of a sub-plot, as everything focuses upon the end game, that of catching the killer. In the novels, the hero is usually tested in some way, is in conflict with others (often superiors on a police force as well as criminal elements) and has to overcome numerous antagonists in order to triumph. During the course of all such activity, different social structures support the hero in his work, as indeed they do all the various characters, and several presuppositions about the nature of law, order and justice are either assumed or challenged. Consequently, and paradoxically, readers always know the probable general outcome of the novel before they even begin to read it – that is, that the question 'who done it?' will be answered. The interest actually lies in the construction of the narrative in that it keeps the reader guessing for as long as possible what the likely answer to the question is going to be.

As a genre, then, detective fiction is self-consciously formulaic, and it is possible to distinguish between different types of formulae. One example is that of Berger (1992), who distinguishes three main formulae in detective fiction, summarized here:

1. *Classical*, which employs heroes or detectives such as Sherlock Holmes or, in the case of *Gaudy Night,* Lord Peter Wimsey and his helpmate, Harriet Vine. These detectives are not members of a police force but, because of their brilliant minds, are used by the police, albeit, in the case of Agatha Christie's Miss Marple, reluctantly. They are 'consulting' detectives, are seldom at any personal risk to themselves and are rarely romatically active.

2. *Tough-Guy*, which features private investigators such as Sam Spade, Mike Hammer or the female equivalent V.I. Warshawski, who may or may not have been previously employed by the police, but who now have an ambivalent relationship with them. They can also be romantically involved and can sometimes put themselves personally at risk in solving a case.

3. *Procedural*, which produces heroes such as Dick Tracy, Inspector Morse or P.D. James' Inspector Dalgliesh, who belong to a police force and use police resources to track down criminals. There can be a romantic interest featured in the novel, and of the three formulae, these detectives are those who put themselves most personally at risk.

Berger (1992) points out how Todorov (1971) has also identified three different kinds of genres within detective fiction: the 'whodunnit', the 'thriller' and the 'suspense' novel. However, Berger (1992: 84) claims that Todorov's category of the suspense novel is a combination of the thriller and whodunnit, stating that the suspense novel

> keeps the mystery element of the whodunnit though it focuses attention to the second story, the investigation, but it does not reduce this investigation to a simple matter of discovering the truth. The reader is interested in both what happened in the past and what is happening in the present.

Todorov's suspense category best fits the detective novel *The Murder Room,* as does Berger's category of the procedural novel, since it features a policeman, Commander Dalgliesh, as the detective who is bound by the procedures and bureaucracies of police work in undertaking his investigation. *Gaudy Night* falls into the Classical category, as its detective and his helpmate are not members of the police force, but are used by the police in helping them to solve the crime, due to their exceptional powers of detection.

It is interesting to note that the Classical category is becoming less and less employed in contemporary detective fiction. The detective who forms this category (e.g. Lord Peter Wimsey) usually has his own inherited income, and thus is not gainfully employed, is a member of the English upper class or even, in Wimsey's case, a member of the aristocracy, and who thus has the leisure and the financial means with which to pursue detection in ways which the police may not be able to resort to. By contrast, being a member of the police force is to be employed in an occupation deemed at the time to be largely working class, and where brilliance of mind was not necessarily a prerequisite. The implication is that the police in general lack the standard of education that Lord Wimsey had enjoyed, which is why they need him.

The economic and class divisions of the kind exemplified by Wimsey and the police evident in the 1930s are nowhere near so marked today, where the status of the police has become more that of a white-collar middle-class profession, especially in its upper ranks. By the time we arrive at 2003 and *The Murder Room,* Commander Dalgliesh is a figure who has earned the respect of a Lord Peter Wimsey, and whose 'brilliant mind' is further exemplified by the fact that he is a published poet. The disinterested amateur is more likely, in late twentieth- and early twenty-first-century fiction, either to be employed in some capac-

ity which allows for a certain degree of autonomy, such as the law and universities, (and if they have any kind of independent income, for that to be more modest, such as Amanda Cross' Kate Fansler), or to be self-employed, as for example a writer, or to be employed in an occupation that serves the police alongside other institutions, such as forensic medical examiner Kay Scarpetta.

Workshop

During the workshop, students were arranged into pairs and given twenty minutes to answer a set of questions, followed by a general feedback and discussion session. The questions set were designed to elucidate whether or not students had absorbed and understood the main points of the lecture, and working in pairs allowed them to talk about their understanding of what they had heard. Giving responses in a feedback session further reinforced what students had (or had not) learnt, and provided the lecturer with the opportunity to explain further any points which remained unclear or which needed further explanation.

The questions given were:

a. Define what is meant by a popular culture genre.
b. Identify the three main formulas of the detective fiction genre.
c. Place the two novels *Gaudy Night* and *The Murder Room* into the appropriate category. Give two reasons for each novel as to why you have placed them as you have.
d. Discuss differing features of the two formulas and what they illustrate about the society in which the action takes place.

The objectives and strengths of the questions asked is that the two first follow the content of the lecture, whilst the third and fourth ask the students to apply general categories of genre to two specific novels. The fourth question also invites students to consider the relationship between a formula and the society represented in each novel.

6.4 Narrative structure

Much of the work undertaken in narrative structure has been concerned with identifying a set of core organizational parameters or functions that can then be applied to a narrative. The most famous and influential of these is Propp's well-known morphology of folk tales, in which he identified 31 narrative functions undertaken by seven basic

character types. Berger (2005) gives a simplified version of Propp's initial situation and 31 functions. Simpson (2004: 72) offers a clear overview of Propp's morphology, applying it to a contemporary, well-known tale, that of the film version of J.K. Rowling's *Harry Potter and the Philosopher's Stone*. The point to be made here is that not all narratives realize all 31 functions, nor do they occur in a chronological sequence. What the identification of features shows is that many of the archetypical patterns that inform fairy tales exist in certain genres of contemporary narrative. The success with which the Proppian model can accommodate all narrative genres has yet to be proven, but those such as western, romance, science fiction or detective fiction are all obvious candidates for scrutiny.

Another model of narrative is the one developed by the American sociolinguist William Labov, who identifies six core recurrent features that underpin a fully formed narrative, each of which considers narrative question, narrative function and linguistic forms. Simpson (2004: 15) also gives a useful overview of this model. Applying these two models to the two detective novels provides students with the opportunity to discover for themselves how such structures operate and any problems encountered with applying general frameworks to specific instances.

Narrative structure of this kind concentrates upon the internal workings of individual texts, and, as such, out of the four categories of genre, narrative structure, point of view and characterization, has the least to say overtly about the social organization through which its narrative structure is realized. These are much more implicit, making implicit assumptions about the roles of various protagonists. For example, in Propp's morphology, the hero and villain are almost always male, driving the action on in the world beyond the domestic, whereas the heroine remains at home, waiting passively to be rescued or for news of the villain's capture. Such a structure is predicated upon certain social and cultural norms and patterns of behaviour. Equally, the first part of Labov's narrative question: '*Who or what are involved in the story*, and when and where did it take place?' begs the further question of 'Why'? For example, in 1936 it is Harriet Vine who undertakes a major role in the investigation, but she constantly defers to Peter Wimsey, who is a Lord in more ways than one, being a natural aristocrat, and whose behaviour is consistent with the expectations women have of a social class of the time. In the late twentieth- and early twenty-first centuries, there has been an increase in female protagonists within detective fiction, often acting in the most 'unfeminine'

ways, which has paralleled the changing roles of women in the modern world.

Workshop

In pairs, students were given twenty minutes to answer the following questions, followed by a general feedback and discussion session:

a. Define what is meant by narrative structure.
b. Apply Propp's functions to each of the two novels.
c. Apply Labov's features to each of the two novels.
d. Discuss which of the two applications you found to be the most successful.
e. Identify any social structures which underlie or are assumed by the narrative structure.

As with the previous workshop, the first question was designed to elucidate that the students had understood general points about narrative made in the lecture. This understanding was further tested by the next four questions which asked them to apply what they had learned to the two novels in question. The final question asked the students to relate what was happening in the novel to the social organizations through which the narrative is realized.

6.5 Point of view

Much has been written about point of view in stylistics (e.g. Fowler 1986; Simpson 1993), and this session focuses upon outlining models of point of view which can then be applied to the novels. The term 'point of view' can be used in a variety of ways: firstly, it can refer literally to a visual perspective – that is, the angle of vision from which a scene is presented; secondly, it can be used metaphorically to refer to the ideological framework and presupposition of a text, as for example from a male or female perspective; and thirdly, it can be used as a term to distinguish between the different types of relation of the teller to the tale in any narrative. The first and simplest distinction to be made is between a first person narration and a third person narration. Both novels are written in a third person narrative form, and in both *Gaudy Night* and *The Murder Room,* the protagonist is a part of the action. Commander Adam Dalgliesh solves a murder case in *The Murder Room,* whilst in *Gaudy Night* detective fiction writer Harriet Vane solves curious incidents, with the aid of Lord Peter Wimsey. One advantage

of a third person narration is that it allows the thoughts of other characters, not just those of the main protagonist, to be voiced.

In addition to acting as an open window upon a story, third person narration also allows access to characters' thoughts and feelings. The omniscient storyteller, in both novels, provides the reader with much information about how the characters feel and how particular sentences reveal these feelings. As both novels under consideration are written in the third person, various aspects of third person narration can be introduced in this section, such as the contrasting positions made possible through it of the internal versus the external, and restricted knowledge versus unrestricted knowledge. Montgomery *et al.* (2000), and Simpson (2004) particularly, provide good starting points here. Restricted knowledge plays an important part in creating suspense in detective fiction, since this adds to the feeling of a 'puzzle' which, as more and more knowledge is revealed, leads to its solution.

Introducing distinctions between first and third person points of view leads on to consideration of how it is insufficient in itself to account for different points of view. This has led to a refining of the notion by introducing the idea of focalization, which refers to the relationship between who experiences and what is experienced (see Fowler, 1986; Simpson, 1993). An alternative model here is that known as the Fowler–Uspensky model, discussed at length in Simpson (2004). This model identifies four components or planes of point of view: on the ideological, temporal, spatial and psychological planes.

In detective fiction, the main point of view from which the narrative is told is from that of the detection, and rarely from that of the villain. A general shift in point of view within detective fiction of the two periods represented by *Gaudy Night* and *The Murder Room* has been that of the detective. Once different perspectives have been identified in each of the two novels, then comparisons can be made between them. In earlier detective fiction, featuring detectives such as Sherlock Holmes, Hercule Poirot and Peter Wimsey, point of view has tended more towards the external, with any internal view usually expressed through dialogue and as a result of being questioned by their partners, Watson, Hastings or Vine. The detectives keep their thoughts and feelings to themselves, and usually only reveal them when they are certain of the facts. In contemporary detective fiction, there has been more of a shift towards an internal point of view on the part of the detective, who, through the use of interior musings as well as through dialogue, expresses uncertainty and doubt of a kind rarely expressed by the likes of Holmes, Poirot and Wimsey.

Workshop

As with the activities of the two previous weeks, the lecture was followed by a workshop based upon discussion questions which gave students the opportunity to apply the ideas introduced in the lecture to the two novels under study. Unlike the previous two weeks, however, the questions given were more time-consuming, and the activity was thus organized a different way: students were divided into two groups, with the first group starting with Question (a) and the second group with Question (b). In pairs, they were given twenty minutes to work on the questions, followed by a general feedback and discussion session. The workshop was a starting point, and the students were encouraged to continue the work they had begun in this session beyond the workshop. Here are the questions asked:

a. Re-write the opening paragraph of *Gaudy Night* as a first person narrative. How does this alter the narrative?
b. Choose at least two passages of two paragraphs or equivalent from both novels and analyse them in terms of: (a) the Fowler–Uspensky model for point of view (Simpson 2004) and (b) focalization (Montgomery 2000).
c. From your analysis, is there any evidence to support the argument that there has been a change in its representation?
d. How can you account for such a change?

Asking students to undertake re-writing tasks of the kind given in Question (a) above has often proved a successful way of illustrating the concept of point of view in narration, and how it affects the telling of the narrative. Equally, applying different models as in Question (b) to specific sections of text allows students to ascertain for themselves how theoretical models work in practice. As with the previous two workshops, Questions (c) and (d) invite students, in addition to the more formal stylistic work, to consider their study within a wider social context to look for explanations of change.

6.6 Characterization

One of the most recent influences upon stylistic method has been work drawn from cognitive science, including psychology and linguistics (see Stockwell 2002). Culpeper (2001) applies models drawn from social psychology supplemented by ideas from cognitive linguistics to notions of characterization. Referring specifically to drama, and plays

by Shakespeare in particular, he argues that far from perceiving characters as if they were real people existing in the real world, inferring characters from dialogue, or indeed any text, relies in part on the cognitive structures and inferential mechanisms that the audience or the reader has already developed for real-life people. Consequently, the measure of success in characterization is not how 'life-like' such characterization is, but how closely the characterization resembles our own understanding of the particular character being portrayed. Thus, when reading fiction from the past, our understanding of particular characters relies not only on our actual experience, but also upon our reading of literature from the period under discussion and the inferences we have made from them.

Lord Peter Wimsey (in *Gaudy Night*) is not a police detective, but a private citizen who has a knack for solving murders. As such, he follows in the tradition of detectives such as Conan Doyle's Sherlock Holmes. His assistant, Harriet Vine, acts in much the same way as Watson does to Holmes. She is a detective novel writer and although she does not appear to have the detective skills Wimsey possesses for solving a murder, she does participate in the investigation based on her own logical mind. She receives help from Lord Peter Wimsey, but it can be said that she does most of the investigation herself. In more contemporary detective fiction, such as that written by Sara Paretsky, Kathy Reichs and Linda Fairstein, the female detective is very much to the fore in ways which were impossible for characters such as Harriet Vine to be.

In addition to character traits of individual people can be added traits of place and time. P.D. James is very accurate in describing the scenes and historical background of her characters. Tally Clutton (in *The Murder Room*), for example, is amplified by detailed information about her history as well as her daily routines as a cleaning lady in the Dupayne Museum, where the murder takes place. Tally is the person who discovers the dead body in the car and is an important witness for Commander Dalgliesh. Consequently, we are provided with a certain amount of information about her character, in fact more than others, because she stands out as important in the story.

However, despite the similarities between the two novels, it is evident that changes have occurred when one looks at the background information provided by the omniscient storyteller about the detective himself. In *Gaudy Night,* there are almost no insights about Lord Peter Wimsey's personal life, either from the character or the narrator. He remains a complete mystery. Just as with other detective heroes of the

time, such as Agatha Christie's Poirot, the reader is not privy to his inner thoughts and feelings. However, in *The Murder Room,* the reader learns a good deal about the life of the detective, aside from his work. We learn more about how he represents himself amongst people, whether he is married or in a relationship, and even the way colleagues feel about him. In *The Murder Room,* Adam Dalgliesh is investigating a crime but the reader, through the omniscient narration, also gets to know his thoughts and feelings about his relationship with his girlfriend Emma. This is not what we experience in *Gaudy Night.* In this novel, we learn that Harriet Vane is dating detective Peter Wimsey from Harriet herself, but we do not get to know Wimsey's inner thoughts and feelings on this relationship. For Wimsey, there only seems to be a professional life. As Clark and Zyngier (1998: 148) state, in contemporary crime fiction 'private life is as important as public role … as readers we are privy to the main protagonists' uncertainties, anxieties and fears as they move towards solving the riddle of a crime'.

In *Gaudy Night* and *The Murder Room* we deal with two female writers who both choose a male as their detective character. The two novels are very similar in their social settings and the kinds of characters they portray: both are set against upper-middle-class backgrounds featuring white, upper-middle-class protagonists, with supporting roles played by more working-class characters. However, we do see a distinction between the characters. Whereas we know little of Wimsey, and even less about his inner thoughts and feelings, the same cannot be said of Dalgliesh, with whom we share his uncertainties, anxieties and fears as the story moves along to the solving of the crime. He also shows qualities, especially when it comes to dealing with people, such as sensitivity and empathy. By contrast, *Gaudy Night*'s detective Wimsey has no room for human failing and suffering.

The biggest change in the genre then, evident in the two novels, is not so much with narrative structure, but in point of view and characterization, with a shift from a focus on the act of the detective solving a murder to a focus on the processes, including the thoughts, feelings and uncertainties of the detective, that accompany the solution. This can include challenges to established concepts of justice. Changes in the genre, point of view and characterization also reflect changes and current trends in our social order, which now allow, for example, for female 'tough-guy' protagonists of a kind which were simply unthinkable in Harriet Vane's time, or for the creation of a sensitive, upper class or even aristocratic procedural detective such as Commander Dalgliesh.

Workshop

This workshop followed a pattern similar to that of weeks 1 and 2. In pairs, students were given twenty minutes to answer the following questions, followed by a general feedback and discussion session:

a. List six characteristics of a) Peter Wimsey, b) Harriet Vine, c) Commander Dalgliesh and d) a supporting character of your choice (e.g. Tally Clutton). Write out the line or part of line evidencing each one.
b. Compare the lists for Wimsey and Dalgliesh. How are they the same, how different?
c. Compare the lists for Wimsey and Dalgliesh with that for Vine. How are they the same, how different?
d. Compare the lists for Wimsey, Dalgliesh and Vine with that of your supporting character. How are they the same, how different?
e. Based upon your lists and comparisons, can you make any conclusions about representations of race, class and gender in the two novels?

As with the other workshops, this one provided students with the opportunity to consider aspects of character within the two novels in more detail. Questions (a) to (d) consider different characters in the two novels, which leads onto discussions of power and authority. In each of the two novels, the most powerful figure is the detective, who is male, with the females playing a subordinate, supporting role. Question (e) invites students to consider the characters against a wider socio-cultural context, which again raises issues of power, authority and control by the fact that both detectives are white, upper middle class or aristocratic males, typifying a patriarchal social order which is monolithic in terms of race and divided by social class.

6.7 Conclusion

The methods and practices described above provide students with a framework through which they learn concepts, practices and methods associated with discourse stylistics by applying them to two novels written in a specific genre. General points about stylistic method and analysis are made in lectures which the students then applied in workshops and discussions, leading to their written assignment on the two detective fiction novels. The approach taken introduced students to the stylistic analysis of texts on all three levels of the structural, psycho-

logical and the sociocultural outlined in the introduction above: they learnt about the structural aspects of stylistics concerned with the recognizably formal and linguistic properties of a text; they also took account of psychological aspects which refer to the points of contact between a text, other texts and the way readers/listeners process them and in addition, they also considered the sociocultural and historical dimension of stylistic analysis. By choosing novels from a specific genre from two different periods of time, and through their analysis of formal properties and psychological aspects of the text, students are then in a position to take account of the social and cultural changes that have taken place in the last sixty years or so as they are represented in the two novels.

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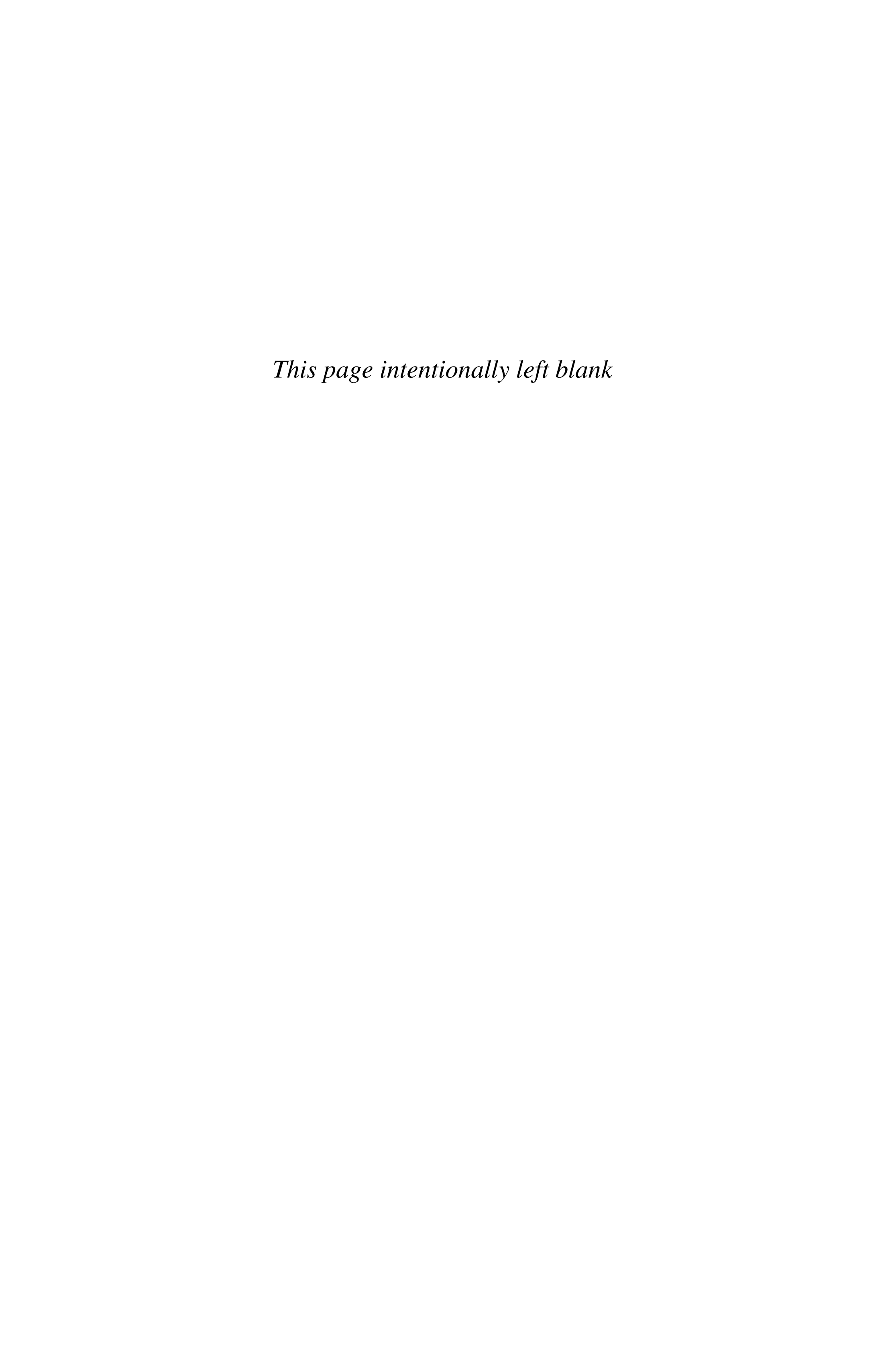
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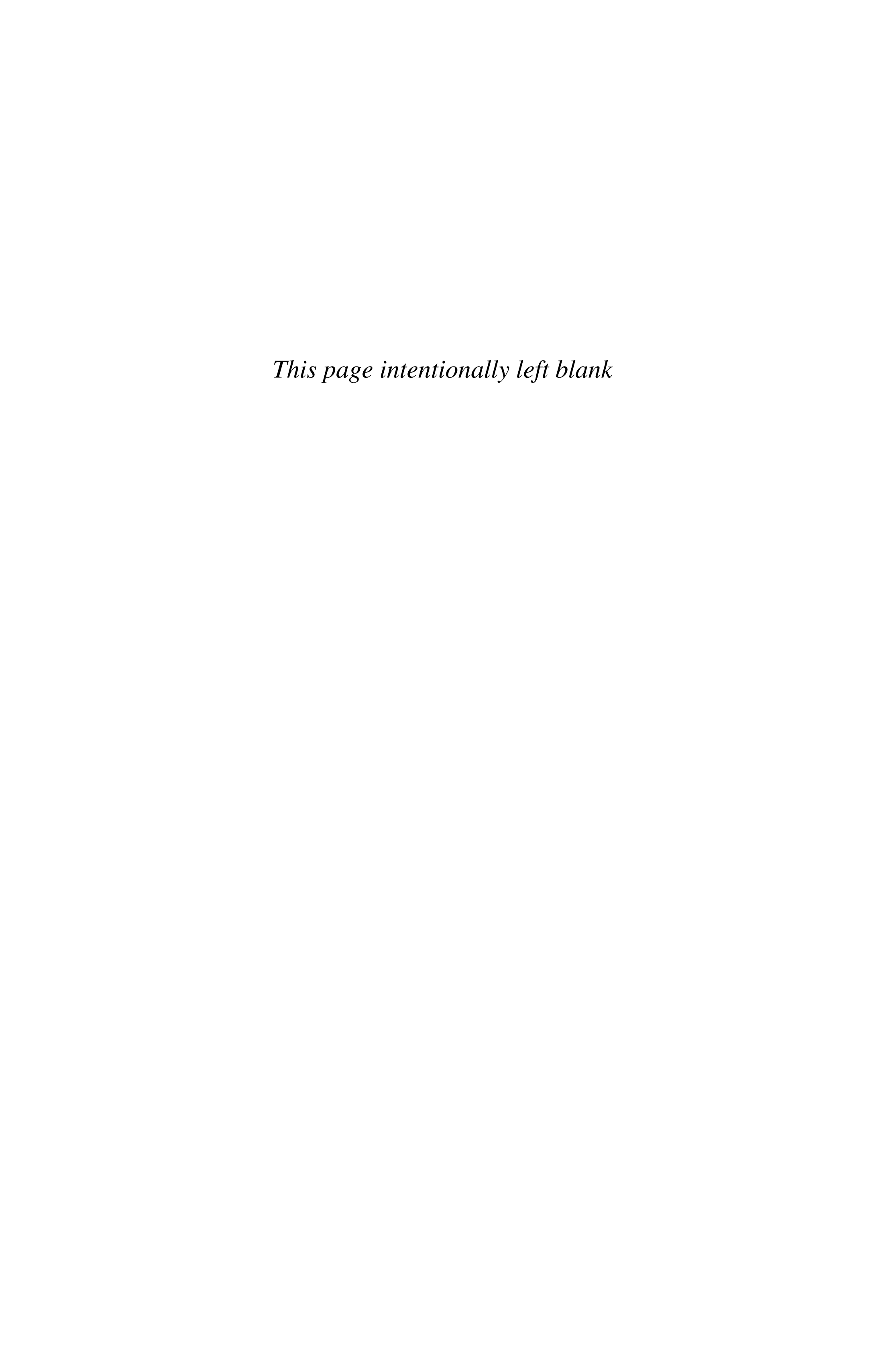
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Part III

Corpus Stylistics


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7
Corpus Stylistics as a Discovery Procedure

Donald E. Hardy

7.1 Introduction

One of the exciting recent developments in stylistics is the use of the tools and methodologies of corpus linguistics to teach and perform what is called corpus stylistics. In the classroom of an instructor willing to lead students in a computational discovery process, the tools available in most concordancing programs allow an inductive learning approach to be used for some of the common topics of narrative stylistics. This chapter demonstrates the use of some of these discovery tools in the introduction and exploration of topics such as speech and thought presentation, labels of primary potency, and narrative aspect in the fiction of Flannery O'Connor. Here I demonstrate the use of a graduated series of discovery procedures (i.e., frequency counts, keyword indexing, collocations, contextualized searches) that lead to an ever more refined understanding of narrative and linguistic information not easily accounted for by qualitative methods alone.

7.2 Keyword analysis

This section computationally determines three keywords whose literary and linguistic patterns will be examined below. Although the computational tasks in this chapter were performed through my own internet-based program Textant, the commercially available program WordSmith Tools is capable of all procedures described here.[1] For the comparative purposes of this chapter, I use the fiction sub-corpora of the Brown Corpus: general fiction, mystery, science fiction, westerns, and romance.[2] These texts were originally published in 1960–1961, thus providing an excellent comparative corpus for the fiction of Flannery O'Connor,

who published from the late 1940s to the early 1960s. Keyword analysis is a good place to start in the determination of which words in a text or texts are significantly more common than in a comparative text (Toolan, 2004; Baker, 2004). The keyword procedure in Textant and WordSmith Tools produces a list of words ranked for either chi-square or log-likelihood scores, the latter of which is used here. The keyword log-likelihood scores (G^2) tell us which words are relatively more typical of a text than of a comparative text (Rayson and Garside, 2000). Chi-square and log-likelihood scores, both of which can also be used to rank collocations, take into account not only the frequencies of the target words in the different corpora, but also the size of the corpora and the amount of evidence (the absolute frequencies of the target words). In Table 7.1, I provide a very small and partial example keyword analysis of Flannery O'Connor's fiction (her three short story collections and two novels).

One way to determine a log-likelihood cut-off for an 'interesting' keyword is to choose 6.63 since that is the .01 probability level – the level at which the results are likely to occur equal to or less than one time in a hundred due to chance. *Eyes*, which has been the direct or indirect topic of vast interest in the critical literature on O'Connor, has a log-likelihood score of 47.94 in Table 7.1, more than seven times the 6.63 level.[3] The results also show that *began*, *nigger*, and *Negro* exceed the log-likelihood of even *eyes*, these words being only three of 87 keywords that are more common in O'Connor than in Brown and whose log-likelihood scores exceed that of *eyes*. Note that *began* is almost exactly three times as common in O'Connor's fiction as it is in the Brown texts. The words *seemed* and *might*, on the other hand, have quite low log-likelihood scores; furthermore, their ratios are almost the same across the O'Connor and Brown texts.

Table 7.1 Partial keyword analysis of Flannery O'Connor's fiction

Word	*O'Connor Freq*	*O'Connor Ratio-10,000*	*Brown Freq*	*Brown Ratio-10,000*	G^2
began	437	14.9	120	5.0	128.68
nigger	120	4.0	12	0.5	80.40
Negro	104	3.5	8	0.3	77.86
eyes	592	20.1	293	12.4	47.94
seemed	204	6.9	182	7.7	1.08
might	272	9.2	223	9.4	.06

However, a simple list of keywords does little to demonstrate the literary or linguistic interest of those words. Further analysis of the words in their contexts is needed. Concordancing programs allow for keyword-in-context searches; hence a Textant search on *began* in O'Connor's fiction would produce the following as the first four of 437 total hits:

there, that's all.' Mrs. Hitchcock	**began**	to talk again but he
waiter brought his dinner. He	**began**	eating slowly at first, then
stepped off the train, he	**began**	to see signs and lights.
it away from him and	**began**	cutting her toenails again. He

Concordancing programs usually allow the user to specify the number of words to display to the left or the right of the word or phrase that is searched for. Simply for demonstration purposes, I specified five words on either side of *began* in the search that produced the results above. Determining the linguistic and/or literary patterns from such a list of 437 examples would quickly become confusing and frustrating. One solution for determining the significant patterns for the immediate context of high-frequency words is collocational analysis, as described in the next section.

7.3 Collocational analysis, ingressives, and narrative aspect

Collocations, which Sinclair (1991: 170) defines as 'the occurrence of two or more words within a short space of each other in a text', can provide evidence of repeated patterns in the use of a word (see Louw, this volume). Table 7.2 shows the most frequent collocations of *began* plus a following verb in O'Connor.

These collocations of *began* plus a following verb occur at least five times and with a G^2 of at least 6.63. The motivation for a frequency of at least 5 is that five examples provide enough evidence to examine literary significance as well as linguistic patterning. The collocations in Table 7.2 were produced by using a stoplist – a list of words that are excluded before any computational analysis is performed. The stoplist for the collocations here were grammatical words such as prepositions, auxiliaries, determiners, and the infinitive marker *to*. The most frequent two-word collocation starting with *began* is 'began to', which occurs 316 times in O'Connor's fiction with a G^2 of 1506.32. Thus, the raw phrase 'began to eat' is analysed as 'began eat' because the infinitive marker is of no real interest in this demonstration.

Table 7.2 Most frequent collocations for *began* plus verb

Collocation	*Freq*	G^2
began move	18	109.65
began run	14	79.17
began beat	6	31.45
began feel	6	26.75
began eat	5	25.28
began take	5	10.06

One of the many aspectual distinctions made in English is the ingressive. Some of the verb-complement combinations that may signal the ingressive are *begin to* V; *commence to* V; and *proceed to* V. As Brinton (1988: 60–1) points out, the 'general consensus' on the meaning of the ingressive aspect is that it 'focuses on the beginning point or initiation of a situation.' The opposite of the ingressive is the egressive aspect, which signals the ending point of a situation. Of the 15 verb-complement types that are listed in Brinton for the ingressive, only one is vastly different in the Brown and O'Connor texts: *begin to* V. Here, 'began to' is supportive of subtle narrative habits and structures. Labov argues that basic oral narrative structure typically consists of ordered preterit clauses. Thus, 'they began to move forward and then stopped' is one narrative, and 'they stopped and then began to move forward' is another. Although oral and literary narratives are each complex in ways that the other is not, Labov's exposition of oral narrative structure has parallels in a good many literary narratives. Those parallels are especially clear in the departures from the narrative syntax of ordered preterit clauses, departures that introduce ancillary narrative elements that are quite important to a skilfully told or written narrative. Departures from narrative syntax specifically provide elements of a narrative such as abstracts (introductory summaries), orientations (specifications of time, place, participants), and evaluations (justifications for the narrative itself). One of the specific departures is what Labov refers to as the correlative, which indicates along with a main clause two events occurring simultaneously. Participial phrases frequently perform the correlative function. The correlative is also realized by ingressives such as *began to* V. Although the beginning of the event (*began*) is punctual and complete, the complement event (*to* V) is 'unbounded' (cf. Givón, 1993: 153). This linguistic device allows for simultaneous events, as in the following example from O'Connor's

Wise Blood: Hazel Motes 'drew a long draught of air through one side of his nose and began to run his hand carefully along the sheet. The pink tip of Mrs Watts's tongue appeared and moistened her lower lip. She seemed just as glad to see him as if he had been an old friend but she didn't say anything' (O'Connor, 1988: 17–18). Thus, Hazel is reported as running his hand along the sheet at the same time that Mrs. Watts sticks her tongue out and wets her lip. Compare the implications of the sentences 'he sat down, ate, and then told us his plan' and 'he sat down, began to eat, and then told us his plan'. In the first sentence, it is implied that 'he' finished eating before he told us his plan. That is, the simple past tense is 'bounded', in Givón's sense. However, in the second sentence, with the ingressive, it is implied that 'he' told us his plan before he finished eating. That is, the event of eating is unbounded. The unboundedness of the ingressive allows the narrator to bring together not only events but also focalized observations in the time that the complement event occurs. Consider, then, the following example from 'Greenleaf':

> After a minute they all began to move forward, slowly. They had on overalls and were barefooted but they were not as dirty as she might have expected. There were two or three that looked distinctly like Greenleafs; the others not so much so. The smallest child was a girl with untidy black hair. They stopped about six feet from the automobile and stood looking at her. (O'Connor, 1988: 513)

In this passage, Mrs May has gone to try to get the Greenleafs to come and retrieve their bull from her property. The ingressive in the first sentence records the action of the Greenleaf children. The following three sentences record Mrs May's focalized perceptions of the Greenleaf children as they move forward. The final sentence records the egressive. Some correlative events or focalized perceptions last for a much shorter time than those above from 'Greenleaf', as in the following from 'A View of the Woods': 'His eyes began to move from child to child around the table as if he were hunting for one particular one of them. Finally they stopped on Mary Fortune sitting next to her grandfather' (O'Connor, 1988: 534). This passage describes Mr Pitts as his eyes quickly hunt for and find his daughter Mary Fortune, whom he will unfairly punish in retaliation for her grandfather's intention to sell the lot in front of their house.

On the other end of the length continuum are the cases in which the ingressive event remains unbounded for a very long time, as occurs in the following from 'The Artificial Nigger', from which I quote only the

first three sentences of the relevant passage: 'Mr Head began to feel the depth of his denial. His face as they walked on became all hollows and bare ridges. He saw nothing they were passing but he perceived that they had lost the car tracks' (O'Connor, 1988: 227). Focalized narration of Head's contemplation of his guilt in denying Nelson as his grandson continues for 14 sentences, through three paragraphs.

A more detailed analysis of the ingressive *began to* V in O'Connor's fiction would involve a determination of the narrative patterns of the particular verbs that serve as complements to *began*. For example, *to beat* in three out of six cases takes *heart* as its subject so that the unbounded correlative event is the beating of the focalized character's heart. An interesting larger study would involve examining other authors who have stylistically marked ingressives to determine the almost inevitable stylistic differences in choices of unbounded correlative events.

Hardy (2003) analyses several ways in which O'Connor creates multiple layers of foregrounding and backgrounding, among them pragmatic presupposition and semantic implication. The use of ingressive *began to* V is yet one more stylistic method that O'Connor uses to create her multi-layered narratives. Ingressives are even more subtle than presupposition and implication because the ingressive is not obviously tied to semantic issues that are easily interpreted in a literary sense. Rather, the layering in the case of the ingressive is a matter of narrative texture, of literary significance mainly in the technical skill with which O'Connor wrote and perhaps in the types of verbs that she chose as the unbounded events. The next section of this chapter will use corpus stylistics to explore a much more easily interpretable phenomenon.

7.4 Labels of primary potency and speech/thought presentation

Most concordancing programs allow the use of tags for searching practically any category: parts of speech; syntactic phrases or clause types; speech and thought presentation types; or perhaps names of the speaker of dialogue. For this study and others, I have tagged my corpus of O'Connor's fiction for narration vs dialogue, the crude operational distinction for dialogue being whether a word occurs inside quotation marks and/or occurs in a non-subordinated relationship to a speech-reporting verb. Texts may be tagged either by hand or automatically using specially designed software. Again, sheer word frequency rarely tells the stylistician anything of final interest in the analysis of text.

However, context motivates the next layer of analysis, whether that context be provided by a word's collocation or whether that context be provided by tags that specify a particular environment or category in which a word occurs. Sometimes the meanings of patterns that are discovered through the methods of computational stylistics are relevant and interesting even initially in obvious ways and even without extensive textual context, as is the case with the very fact that O'Connor frequently uses both the word *nigger* and the word *Negro* in her fiction. Tags, however, can reveal even deeper significance for such obviously important words. The labels of primary potency *nigger* and *Negro* occur in the frequencies shown in Table 7.3 in dialogue vs narration in O'Connor's fiction.[4]

As Allport (1954: 174–7) details, labels of primary potency are words that sometimes prevent us from recognizing the multifaceted complexity of individuals and their identities. Thus, to label someone as a 'liberal' in the USA now, is in some contexts, an encouragement to view that person simplistically without regard for the complex details of that person's religious and/or political beliefs. The word *nigger* is not only a label of primary potency but also a racial epithet of the worst possible sort, which Ehrlich (1973: 21–3) refers to as an 'ethnophaulism'. In O'Connor's time in America, the word *Negro* was considered much more acceptable than *nigger*. Both terms occur in far lower frequencies in the Brown texts. The word *black*, as well as the word *colored*, in O'Connor is used very rarely alone as the head of noun phrases, as in the ironic summary of Asbury's attempt in 'The Enduring Chill' to commune with the black workers on his mother's farm: 'It was one of those moments of communion when the difference between black and white is absorbed into nothing' (O'Connor, 1988: 558).

Given the time, place, and subject matter of O'Connor's fiction, it is not surprising, although it is frequently disturbing, to read the word *nigger* in her stories. Table 7.3 indicates that she uses the word in her fiction at a frequency that is slightly higher than her use of the much less racist *Negro*. However, Table 7.3 also factors in the variable of speech and thought presentation, admittedly according to the rather crude division between 'narration' and 'dialogue'. This initial crude distinction does, in fact, motivate a more complex view of speech and thought presentation in this section. One of the interesting patterns revealed in Table 7.3 is that speech and thought presentation appears to influence O'Connor's choice of these terms. If we assume that in writing narration or dialogue O'Connor restricted herself mostly to the choice between the terms *nigger* or *Negro* when using a noun to signal,

Table 7.3 Two labels of primary potency in O'Connor's fiction, $G^2 = 32.53$

	Narration	*Dialogue*	*Totals*
nigger	51 (34%)	69 (96%)	120
Negro	101 (66%)	3 (4%)	104
Totals	152	72	224

in part, 'African-American', she chose the term *nigger* 96 per cent of the time and *Negro* only 4 per cent of the time for her characters' dialogue. It is not difficult to imagine the mindset of characters who use the word *nigger*. The term *Negro*, on the other hand, is used in all three cases in dialogue by self-righteous characters who are much less enlightened than they think they are; and all three cases are in contexts in which the characters are displaying their liberality to those whom they perceive as being less liberated. For example, Julian says to his mother in 'Everything that Rises Must Converge', after she is hit by the black woman, 'Don't think that was just an uppity Negro woman' (O'Connor, 1988: 499). The use of the word *nigger* by O'Connor's racist characters and the use of the word *Negro* by her narrator can be initially represented in the following passage from 'The Artificial Nigger':

> 'You ain't ever seen a nigger,' Mr Head repeated. 'There hasn't been a nigger in this county since we run that one out twelve years ago and that was before you were born.' He looked at the boy as if he were daring him to say he had ever seen a Negro.
>
> 'How you know I never saw a nigger when I lived there before?' Nelson asked. 'I probably saw a lot of niggers.'
>
> 'If you seen one you didn't know what he was,' Mr Head said, completely exasperated. 'A six-month-old child don't know a nigger from anybody else.' (O'Connor, 1988: 212–13)

The socially endemic nature of racism is ironically foregrounded here as Mr Head argues that infants don't know 'a nigger from anybody else'. The powerful context of narrator's language versus character's language is demonstrated in the narrator's choice of the term *Negro*. Given O'Connor's own public sentiments, those of her audience, and the frequent close identity of the narrator with the author, the narrator's choice here is not at all surprising. However, Table 7.3 seems to indicate that a neat division between racist characters and a non-racist

narrator is an illusion, at least in that this division is based on whether or not the narrator uses the word *nigger*.

In the narrative portions, O'Connor chose the term *Negro* 66 per cent per the time and *nigger* 34 per cent of the time. Only the most obvious of patterns to explain here is the appearance of the term *nigger* at all, much less at a figure of 34 per cent. The occurrence of this label of primary potency, this ethnophaulism, allows us the pedagogical opportunity to refine speech and thought presentation beyond the simple binary of dialogue vs narration and also to refine our understanding of O'Connor's use of these terms to delineate the relationships of her characters, narrator, and audience. As I detail in a separate discussion of O'Connor's 'Revelation', one of the common motivations for the use of the word *nigger* outside of dialogue in O'Connor's fiction is to blend the voices of the narrator and character in the mode of discourse that is usually referred to as free indirect discourse (Hardy, 1991).[5] Godwin (2002), who uses a concordancing program to count and examine instances of 'racial slurs', among other words of racial significance in O'Connor's short stories, does not categorize her frequency and proportion table for dialogue and narration or calculate keywords by means of a comparative corpus. However, she comes to similar conclusions about the significance of the words *nigger* and *Negro* in the voices of O'Connor's characters and narrator.[6] There are many points, both formal and pragmatic, on the scale between pure narration and pure dialogue, as for example in the following passage from 'The Artificial Nigger':

> 'You may not like it a bit,' Mr Head continued. 'It'll be full of niggers.'
>
> The boy made a face as if he could handle a nigger.
>
> 'All right,' Mr Head said. 'You ain't ever seen a nigger.' (O'Connor, 1988: 212)

In this passage Mr Head tries to convince Nelson that he won't enjoy his trip to the city. The second sentence is marked as narration by not occurring in quotation marks; however, the use of the term *nigger* as well as Mr Head's response recorded in the next sentence indicates that that second sentence blends the narrator's and character's language. The blend is perceptible at least in part because O'Connor's characters tend overwhelmingly to use the word *nigger* rather than *Negro* and because, except for highly dialogic passages such as this, O'Connor's narrators tend to use the word *Negro*. Thus, even though the word *nigger* occurs outside of quotation marks in this passage, the word is owned here by the

character more than by the narrator while the word *Negro* in the sentence in the earlier passage is owned more by the narrator than by the character: 'He looked at the boy as if he were daring him to say he had ever seen a Negro' (O'Connor, 1988: 212–13).

7.5 Conclusions

In both cases of quantitative analysis discussed here, one can imagine the amount of error-prone and tedious counting/calculation that would be necessary without the use of a concordancing program, even if one guessed correctly that the words *began*, *nigger*, and *Negro* would be interesting to investigate in O'Connor's fiction. Without a concordancing program, one would have to guess that a particular context in which words focused would be quantitatively interesting might be part of the narrative or dialogue. Finally, without a concordancing program, the collocational analysis that determined the G^2 scores for the six significantly common collocations with *began* would have been practically impossible. The teaching of poetics and linguistics is far more feasible in the context of computerized corpora due to the near automatization of the processing of the texts and the statistics. The instructor must explain both; however, students familiar with 'point-and-click' computer use have little difficulty producing the results and statistics from a concordancing program and only a bit more difficulty interpreting their stylistic significance. Concordancing programs allow instructors to demonstrate not only the discovery of the broad statistically dominant patterns that create intuitive generalizations about texts but also the discovery of the almost endless small-scale variations in those dominant patterns, variations that illustrate the true complexity of the text and of stylistics.

Notes

1 Biber, Conrad, and Reppen (1998) and McEnery and Wilson (2001) provide good introductions to the field of corpus linguistics. See Hardy (forthcoming) on the ongoing discussion of keyword analysis and size of corpora.

2 Readers who would like trial accounts in Textant can send an email to DonHardy@unr.edu. WordSmith Tools is available through http://www.lexically.net/wordsmith/; the Brown Corpus is available through http://nora.hd.uib.no/ icame.hmtl.

3 Gentry (1986) and Mellard (1995), for example, examine the literary significance of eyes in O'Connor's fiction. Although widely used, probability

testing in text analysis is controversial; my *Computing the Body in Flannery O'Connor's Fiction*, a book in progress, will examine these issues in depth.

4 In Table 7.3, I count only the base forms *nigger* and *Negro*, not the inflected forms (e.g., *niggers*, *nigger's*) in order to simplify the calculations for keywords. Because I am illustrating keyword analysis as a discovery procedure, I am assuming that instructors will address issues of type-token analysis and lemmatization in more advanced work.

5 Mitchell (ms) has investigated the extensive use of the terms *Negro* and *nigger* in both 'The Geranium' and 'Judgement Day', especially with respect to their use in free indirect discourse. See Semino and Short (2004) for a recent corpus-based account of the form and pragmatics of speech and thought presentation.

6 Godwin (2002), whose dissertation came to my attention during the final revision phase of this chapter, does include in her study figures for the plural and possessive forms of her target words. See Armstrong (2001–2002) for a relatively recent review of the many critical issues surrounding race in O'Connor's fiction.

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8
Literary Worlds as Collocation

Bill Louw

8.1 Introduction

John Sinclair[1] defines collocation as

> the occurrence of two or more words within a short space of one another. The usual measure of proximity is a maximum of four words intervening. Collocations can be dramatic and interesting because unexpected, or they can be important in the lexical structure of the language because of being **frequently** repeated… Each citation or **concordance** line exemplifies a particular word or phrase. This word or phrase is called the **node**. It is normally presented with other words to the left and the right and these are called **collocates**. The collocates can be **counted** and this measurement is called the **span…** attention is concentrated on lexical co-occurrence… independently of grammatical pattern or positional relationship. (Sinclair, 1991: 170; emphasis added)

The words emblemized in the definition above indicate that today collocation is a computational and corpus-based phenomenon. This was not always the case and investigators who were writing during collocation's *analogue* period, like Palmer (1976: 94), had no easy way of verifying the frequency of collocates in the language. The reason for this was that computers were insufficiently powerful at that time to perform this task and corpora were too small for results to be regarded as trustworthy. Palmer used intuitively derived examples of collocation and concentrated most of his efforts on the idea that collocations are subject to *restrictions* in the same way that grammar imposes limitations upon the choice of words. If such restrictions existed – and were

adhered to – semantic prosodies (Louw, 1993) would not exist and irony and insincerity would be impossible to create or trace. Only in 1987 did collocation's *digital* period begin with the advent of the first edition of Sinclair's *COBUILD English Language Dictionary*.

8.2 Advances in the study of collocation

With the arrival of digital collocation studies the direction of research on collocation began to alter dramatically in the following ways, *all* of which have had and continue to have profound implications for the study of literature, literary criticism and the advancement of stylistics:

a. The collocative patterns of standard language have become available;
b. The role of collocation in evaluative language, irony, insincerity, fractured contexts of situation (semantic prosodies, Louw, 1993, 2000, 2004) and in the rise and fall of emotions has been disclosed;
c. The impoverished extent to which human intuition can predict collocations (especially within delexical phraseology) has been revealed;
d. The extent to which collocation and frequency determine institutional meaning has begun to be revealed. For example, the term *pub* is dominated by the terms *groups, chains, organizations,* a fact not mentioned by Stockwell (2002: 77) in his section on schemata because it is largely inaccessible through human intuition;
e. The role of co-selection of collocates in the provision of repeatable events and contexts of situations has been disclosed;
f. The manner in which all literary devices, including humour, involve some form of *relexicalization* is only now beginning to be understood (Louw, 2005).

Although this list is not exhaustive, even a cursory study of it settles an issue in stylistics which has been a pervasive source of criticism of that discipline in the past. *There is nothing on this list which forces stylisticians to confine their activities to 'levels of language' or to offer findings which are so limited in their application that they are easily dismissed as obvious. Futhermore, there is no longer any reason to confine literary stylistics to the world of ideas and base its study within cognition.* Hence the reason for this chapter. If there is any branch of linguistics likely to bring about

the emancipation of stylistics, collocation will be that discipline. Once the contribution of collocation to the act of *reading* has been fully documented we may well discover that collocation becomes the key to meaning. In corpus and computer-based terms: collocation has virtually become *instrumentation for language*. An approach to literary study which restores *primacy* to context of situation will be one which deals directly with situational meanings, many of which may not be recoverable in dictionaries. Collocation works with corpora of natural language: the raw material of modern dictionaries.

The remainder of this chapter will concern itself with demonstrating how some of the items on the list above may be incorporated into literary criticism as part of an effort to establish literary worlds by means of collocation rather than intuition. This process will reveal how the normal reading of literary texts initially becomes a data-assisted and finally a data-driven one. The method works on the assumption that cognitive approaches have set themselves an agenda which is too modest in the way it deals with language and too ambitious in its coverage of the purported abilities of the human mind. An example of this ideological hyperbole is offered by Gavins and Steen:

> New approaches in cognitive anthropology, psychology, linguistics and artificial intelligence have led to a *completely new set of* ***concepts****,* and insights which are now all available to the student of literature who is interested in describing and explaining the effects of literary texts on the *mind* of the reader. (Gavins and Steen, 2003: 2)

However, before we embark upon our task, it is worth providing a practical example of some of the terminology mentioned by Sinclair in his definition above. As you read it, ask yourself if the approach of Gavins and Steen stands any chance at all of revealing the insights you gain from it

MicroConcord search SW: *common*
80 characters per entry
Sort: 1R/SW unshifted.

```
 1 proud, and that she had said I was common, and
that I knewI was common, and th
 2 ean. She was not beautiful- she was common, and
could not be like Estella- but
 3 changed. Now it was all coarse and common, and I
would not have had Miss Havis
```

```
 4 was common, and that I knew I was common, and that I wished I was not common,
 5 ommon, and that I wished I was not common, and that the lies had come of it som
 6 and then again at me- "such a most uncommon bolt as that!" "Been bolting his
 7 to look at my coarse hands and my common boots. My opinion of those accessorie
 8 since I first came here, the rough common boy whose poor heart you wounded even
 9 hopelessly back into the coarse and common boy again. Oh, the sense of distance
10 t the kiss was given to the coarse common boy as a piece of money might have be
11 always said of me, "That boy is no common boy, and mark me, his fortun' will b
12 business of it- such a coarse and common business- that I couldn't bear mysel
13 ut were far above the level of such common doings. I fell asleep recalling what
14 ught long after I laid me down how common Estella would consider Joe, a mere bl
15 a few years ago, and is a ignorant common fellow now, for all he's lucky,' wha
16 hman as he gave me back my glass, "uncommon few have come in at my gate. Beside
17 t be supposed," said Joe. "Tho' I'm oncommon fond of reading, too." "Are you,
18 nd mark me, his fortun' will be no common fortun'." He said with a tearful smil
19 reading, too." "Are you, Joe?" "On-common. Give me," said Joe, "a good book,
20 - "'he knows my total deficiency of common human gratitoode. He knows it, Josep
21 common, old chap. And as to being common, I don't make it out at all clear. Yo
22 d it signify to me being coarse and common if nobody had told me so!" Biddy tu
23 t make it out at all clear. You are oncommon in some things. You're oncommon sm
```

24 ommonest workman can’t show himself oncommon in a gridiron- for a gridiron is a
25 it served to make me and my boat a commoner incident among the waterside peopl
26 apprentice,” pursued the stranger, “commonly known as Pip? Is he here?” “I am
27 boy.” “With this boy! Why, he is a common laboring boy!” I thought I overheard
28, and deeply revolving that I was a common laboring boy; that my hands were coa
29 to his Sunday dress. My sister was uncommonly lively on the present occasion, a
30 an open boat was a much easier and commoner matter in those days than it is in
31 ain’t the way to get out of being common, old chap. And as to being common, I
32 common scholar afore you can be a oncommon one, I should hope! The King upon
33 ase was in the last aspect a rather common one. Every morning, with an air eve
34 it rather encouraged me. “Whether common ones as to callings and earnings,” pu
35 ontinuing for to keep company with common ones, instead of going out to play wi
36, instead of going out to play with oncommon ones- which reminds me to hope tha
37 hurry and getting up again, “to a common person, have the appearance of repeat
38 t it well round, the change come so oncommon plump, didn’t it?” Somehow, I was
39 Being far too ill to remain in the common prison, he was removed after the fir
40 head, had a deep voice which he was uncommonly proud of. Indeed it was understo
41 I should have replied that Love was commonly reputed blind but for the reason t
42 and I dined in a little octagonal common room like a font. As I was not able
43 m good evening, and passed into the common room at the end of the passage, wher

```
44 a, looking at me. "Less coarse and common?" said Miss Havisham, playing with Es
45 t so or be it son't, you must be a common scholar afore you can be a oncommon o
46 e oncommon small. Likewise you're a oncommon scholar." "No, I am ignorant and b
47 y hour I, being at my grimiest and commonest, should lift up my eyes and see Es
48 re oncommon in some things. You're oncommon small. Likewise you're a oncommon s
49 hite pocket handkercher, and what a common sort of wretch I looked. When the pr
50 anted to make Joe less ignorant and common, that he might be worthier of my soc
51 un, and of the guiltily coarse and common thing it was to be on secret terms of
52 friend say. If you can't get to be oncommon through going straight, you'll neve
53 e that it would take time to become uncommon under these circumstances. Neverth
54 p I could take toward making myself uncommon was to get out of Biddy everything
55 of something similarly out of the common way, in order that our minds might b
56 eper." "Shall I see something very uncommon?" "Well," said Wemmick, "you'll se
57 and do yourself no credit. And the oncommonest workman can't show himself oncom
58 ee a wild beast tamed. Not so very uncommon, you'll tell me. I reply. That depe
```

(Data from *Great Expectations* by Charles Dickens)

The tools of corpus stylistics are gradually undergoing a subtle process of relabelling that is capable of obfuscating the significance of the raw material of language. For example, it is **common** cause that Dickens satirizes the British class structure in *Great Expectations*. Therefore, it would be equally valid to argue that the term *common* and its most frequent collocate in the novel (*boy*) is a key word or even a 'keyword' in the novel or even in the work of Dickens. However, there is much to be said for never taking the averred or purported existence of data on trust. The use of a simple facility such as the [*] or wild card command

demonstrates the extent to which Dickens plays with the 'uncommon' and its class-bound dialectal form 'oncommon' and the suffixes '-ly', '-est', and especially '-er'. The latter form carries with it associations which suggest that a particular person would be an unsuitable marriage partner. One need only recall the fuss that ensued when the late Princess Margaret decided to marry a 'commoner'. Sinclair's definition accounts for most of what the reader will find in the Key Word in Context [KWIC] concordance above with the possible exception of the *sorting* of the output. The way in which the product has been sorted appears at the top of the concordance: 1R/SW unshifted. This means that the node has not been moved from its central position. It is unshifted. The collocate immediately to the right of it has been sorted in alphabetical order as we move from contexts 1 to 58. If we refer to the list of advances set out earlier we note that the concordance from *Great Expectations* has revealed something which our *intuition* (item 3) may not have spotted: the author's use of it almost as a *lemma* in computational terms. Sinclair writes of lemmas as follows: 'When we talk of 'the word *come'*, meaning *come* or *comes* or *coming* or *came*, I should like to use the word *lemma* (1991: 41).

From the point of view of the investigator intent upon assembling a work's fictional world, it is worth noting that different lemmas of the same word will very often have *different* collocates. At the time Dickens was writing, the use of *common* to refer to people of a certain class was more frequent than it is today. In order to discover the most frequent collocates of a form like *common* the investigator will use a reference corpus. In the list of advances in collocation studies above (item 1) we note that the collocation patterns of the whole of the language have now been revealed. In the volume *COBUILD English Collocations* on CD-ROM the ten most frequent collocates of 28,570 occurrences of the term *common* term are:

most	1899
sense	1847
more	1309
shares	1118
policy	716
ground	692
market	666
stock	660
very	551
much	524

8.3 Left and right as a mode of action

One sure test of the importance of a keyword in a literary world is the extent to which its use induces a sense of shock in the reader or, in the case of a play, in the audience. Concordances are particularly useful in demonstrating how a keyword creates a pause during which it is processed. A pause will often be characterized by a full stop after the node. Where this occurs *all* lines which run across the pause will be of great importance to the literary world concerned. In *Dr Faustus* by Christopher Marlowe the word *soul* is a key word. It embodies the most important element of the plot: Faustus offers his soul to the devil in return for 24 years of prosperity. It is of immense spiritual importance and in the play it is used to show ironically how spiritually naïve Faustus, the intellectual colossus, can be. 'Is not thy soul thine own?' he asks (citation 39 below). Study those lines which are end stopped at the node and compare them with those which carry the narrative past the node to the *right* of it. Make a list of collocates manually which appear four words to the right and four words to the left of *soul:*

MicroConcord search SW: soul
80 characters per entry
Sort: 1R/SW unshifted.

```
 1 ly sin that hath damn'd both body and soul. 2ND
SCHOL. Yet, Faustus, look up to
 2 lies!- Come, Helen, come, give me my soul again.
Here will I dwell, for Heaven
 3 te afresh? Faustus gives to thee his soul. Ah,
there it stay'd. Why should'st
 4 nd gaze not upon it lest it tempt thy soul, And
heap God's heavy wrath upon thy
 5 ut tell me, Faustus, shall I have thy soul? And
I will be thy slave, and wait o
 6 H. O what will not I do to obtain his soul.
[Aside.] FAUST. Consummatum est: *
 7 to hell. [Thunder and lightning.] O soul, be
chang'd into little water-drops,
 8 croll, A deed of gift of body and of soul: But
yet conditionally that thou per
 9 is faith is great, I cannot touch his soul; But
what I may afflict his body wit
```

10 Nothing, Cornelius! O this cheers my soul! Come show me some demonstrations ma
11 hilis! and tell me what good Will my soul do thy lord. MEPH. Enlarge his kingd
12 ur, Seek to save distressed Faustus' soul. - Enter LUCIFER, BELZEBUB, and MEP
13 austus, miserable man, That from thy soul exclud'st the grace of Heaven, And f
14 er, Fearing the ruin of thy hopeless soul. [Exit. FAUST. Accursed Faustus, whe
15 Which strike a terror to my fainting soul. FAUST. What, is great Mephistophili
16, So he will buy my service with his soul. FAUST. Already Faustus hath hazarde
17 arry the said John Faustus, body and soul, flesh, blood, or goods, into their
18. Thou traitor, Faustus, I arrest thy soul For disobedience to my sovereign lor
19 hilis. Ah, gentlemen, I gave them my soul for my cunning! ALL. God forbid! FA
20 HILIS - LUC. Christ cannot save thy soul, for he is just; There's none but I
21 he firmament! One drop would save my soul- half a drop: ah, my Christ! Ah, ren
22 otion *(2) made of him It grieves my soul I never saw the man. If therefore th
23 f I nam'd God; to fetch both body and soul if I once gave ear to divinity: and
24 thou hast damn'd distressed Faustus' soul. Is't not too late? - Re-enter GOO
25 l Thy words do comfort my distressed soul. Leave me a while to ponder on my si
26 nt the SINS. FAUST. O, this feeds my soul! LUC. Tut, Faustus, in hell is all m
27 stus! they are come to fetch away thy soul! LUC. We come to tell thee thou dost
28 from their smoky mouths, So that my soul may but ascend to Heaven. [The watch
29, We fly in hope to get his glorious soul; Nor will we come, unless he use suc

```
30 That Faustus may repent and save his soul! O
lente, lente, curite noctis equi!
31 blood instead of tears! Yea, life and soul! Oh,
he stays my tongue! I would lif
32 Why wert thou not a creature wanting soul? Or
why is this immortal that thou h
33 rite again, Faustus gives to thee his soul. –
Re-enter MEPHISTOPHILIS with a c
34 [Kisses her.] Her lips suck forth my soul; see
where it flies!- Come, Helen, c
35 metempsychosis! were that true, This soul should
fly from me, and I be chang'd
36 ity, Say he surrenders up to him his soul, So he
will spare him four and twent
37 thine arm courageously. And bind thy soul that
at some certain day Great Lucif
38 ce, Offers to pour the same into thy soul: Then
call for mercy, and avoid desp
39. Why should'st thou not? Is not thy soul thine
own? Then write again, Faustus
40 h it were blood-raw. CLOWN. How? My soul to the
Devil for a shoulder of mutton
41 e scroll Wherein thou hast given thy soul to
Lucifer. FAUST. Ay, and body too;
42 these presents do give both body and soul to
Lucifer, Prince of the East, and
43 ded, And Faustus hath bequeath'd his soul to
Lucifer- But what is this inscrip
44 hungry that I know he would give his soul to the
devil for a shoulder of mutton
45, and with my proper blood Assure my soul to be
great Lucifer's, Chief lord an
46 he stench whereof corrupts the inward soul With
such flagitious crimes of heino
47 d! If thou wilt not have mercy on my soul, Yet
for Christ's sake whose blood h
```

8.4 The rise and fall of emotions

No novel, play or poem is uniformly even in its emotional content. Collocation forms the basis of *semantic prosodies* (Louw, 1993, 2000)

and these provide much of the emotional fabric of the literary world of the literary work of art (number 2 on the list of advances in collocation studies). Where do semantic prosodies come from? They come from *fractured* contexts of situation. Firth (1950, reprinted 1957) sets out his notion of context of situation which he derived from the ethnographer Malinowski (1923) as follows:

> A key concept in the technique of the London group is the concept of *context of situation*… The context of situation for Malinowski is an ordered series of events considered *in rebus*. My view was, and still is, that "context of situation" is best used as a suitable schematic construct to apply to language events, and that it is a group of related categories at a different level from grammatical categories, but rather of the same abstract nature. A context of situation for linguistic work brings into relation the following categories:
> A. The relevant features of participants: persons, personalities.
> (i) The verbal action of the participants.
> (ii) The non-verbal action of the participants.
> B. The relevant objects.
> C. The effect of the verbal action. (Firth, 1950, reprinted 1957)

If we consider two single lines from two different poems by Philip Larkin (1988) we can witness the birth of a semantic prosody:

(1) 'And the friendly road knew his footstep, his footstep.' (from 'The House on the Edge of the Serious Wood', before 1941)
(2) 'Crossing the dead, dull fields with footsteps cold.' (from 'Winter Nocturne', 1938)

We need very little assistance in determining which of these lines involves a positive semantic prosody and which involves a negative semantic prosody. If the contexts are revealed fully we find that the owner of the footstep in line 1 is a human being who is introduced into the poem's world earlier in that poem. Line 1 is the last line of the poem. In the second case, the line is the second of the poem and the footsteps belong to 'the *dusk*'! In line 1 the road is personified and friendly (context of situation is fractured by 'over-provision' to that context of situation provides a positive prosody). In line 2 dusk is an interloper to be feared (context of situation is fractured by 'under-provision': the owner of the footsteps is not human and comes unbidden) (Louw, 2000). Under Firth's taxonomy, 'dusk' does not qualify

as a person and once it has been personified its 'personality' causes the language to tense up in the form of a negative semantic prosody.

Co-selection from a corpus of natural language can assist us in *stating* criticism. Co-selection involves the simultaneous selection of two or more collocates at the same time as the node is selected. Co-selection of collocates is a powerful determinant of context of situation. It is derived from Firth's (1957) assertion that collocation has nothing to do with concepts or the mind: 'Meaning by collocation is an abstraction at the syntagmatic level and is not directly concerned with the conceptual or idea approach to the meaning of words. One of the meanings of *night* is its collocability with *dark*.'

Study the following poem by Gerard Manley Hopkins:

'My own heart'

My own heart let me more have pity on; let
Me live to my sad self hereafter kind,
Charitable; not live in this tormented mind
With this tormented mind tormenting yet.

I cast for comfort I can no more get
By groping round my comfortless than blind
Eyes in the dark can day or thirst can find
Thirst's all-in-all in all a world of wet.

Soul, self; come, poor Jackself, I do advise
You, jaded, let be; call off thoughts awhile
Elsewhere; leave comfort root-room; let joy size

At God knows when to God knows what; whose smile
'S not wrung, see you; unforeseentimes rather – as skies
Betweenpie mountains – lights a lovely mile.

Within traditional literary criticism a poem of this kind usually prompts a teacher's question such as 'What is the *mood* of this poem?' The corpus stylistician is interested in determining the high point of the emotions and then confirming the contexts in real life in which such language occurs. In this poem the penultimate stanza contains the poem's emotional zenith. The persona addresses soul and self directly. Within four words of both is the word *poor*. Hence, we may approach the British National Corpus [BNC] with the request to offer us the node *self* within four words of *poor*. CW stands for 'context word'.

MicroConcord search SW: self CW: poor
80 characters per entry
Sort: 1R/SW unshifted.

```
1 rtainly contribute if you have a poor self-image
already. This poor self-image i
2 such as the alleged pauperization of self-respect
among the poor; their graspin
3 tment. Far too many people with a low self-image
are poor stewards of their appe
4 requently have to break down the poor self-image he
or she has acquired over the
5 a poor self-image already. This poor self-image is
clearly not just about looks
6 s due to drug and alcohol abuse; poor self-control
of anger; a lack of scruples
7 e view, and gave it the features of a self-
fulfilling prophecy. Poor care in tur
8 comfortable seats, but poor legroom). Self-
service restaurant offers pasta, pizz
9 ly Unaffectionate to others, has poor self-image
Sleeps badly Constantly thirsty
10 We get our highs from other forms of self-
gratification. The poor get theirs in
```

Notice how all of the forms elicited are hyphenated. Citation number 8 has been left in order to show that raw data are valuable even if a line needs to be rejected. Teachers who ask about a poem's mood will need to adjust to the fact that accurate and authentic information is provided by the corpus. They will need to adjust, too, to the fact that the corpus often provides much more corroboration of a hypothesis than one needs. Whether the cognitivists can rise to this level of detail may never be known. This poem is fertile ground for other appeals to the reference corpus. For example, *unforeseen* has a negative semantic prosody in the standard language. By creating the neologism *unforeseentimes* the poet is able to neutralize it through its relexicalization among new collocates such as *lights, lovely* and *betweenpie* in order to make it positive.

8.5 Conclusion

The literary world of any text is assembled afresh every time that text is read. In order to demonstrate this process in action we do not need

new concepts or the myriad re-worked disciplines of cognitive anthropology, psychology, linguistics (a discipline converted into a hard science by John Sinclair in 1987 by means of the Cobuild Project in Lexical Computing) and artificial intelligence. Corpus stylisticians require only three things: (i) the literary text in a machine-readable form which allows us to read that text by means of random access as well as linearly in its traditional paper or hard copy form; (ii) a reference corpus of natural language both spoken and written and containing fiction and non-fiction; and (iii) concordance software containing a collocator and a facility for the co-selection of expressions and which produces raw data as its output. When these conditions are met both teacher and learner become united in a single endeavour: the scientifically respectable pursuit of meaning by and through the nascent discipline of collocation as *instrumentation* for language.

Note

1 Sinclair (1987) was the first corpus linguist to suggest that fictional worlds be investigated. His pioneering project on collocation has now been published as the OSTI Report (2004).

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9

Investigating Student Reactions to a Web-Based Stylistics Course in Different National and Educational Settings[1]

Mick Short, Beatrix Busse and Patricia Plummer

9.1 Stylistics and pedagogy

Although native English-speaking teachers of literature in English have sometimes shown a theoretical interest in the pedagogy of literature teaching, by and large they have tended to assume that an interest in their subject and associated texts, and a generally humane and humanist approach to discussing texts and issues, is more or less all that is required. Teachers of stylistics like to be involved in such discussion with their students too, but they have also been interested in the 'nuts and bolts' of teaching stylistics, and language and literature more generally. This is partly because stylisticians are predisposed to be interested in the more minute details of whatever they are investigating, and partly because having a foot in the linguistics/English language camp as well as the literature camp means that they have had to work harder to interest students in their area of study. By and large, native-speaking students of English literature love reading and talking about literature, but are less keen to study the language of literary texts in the systematic, analytical and precise detail that stylistics requires, and so the stylisticians have been forced to think harder about how to engage their students with what they teach. The stylisticians have also been more closely connected than the literary critics to those interested in teaching freshman composition in the American tradition and teaching English as a foreign language, or TEFL (which sometimes involves the need to integrate language and literature teaching as well as the teaching of English language *tout court*) worldwide. TEFL has strong interests in curriculum design, classroom management and classroom methodology, and the stylisticians have, by and large, had closer access to EFL teaching discussions than the critics. Indeed, a number of influ-

ential individuals (e.g. Henry Widdowson and Ron Carter) have published extensively both in TEFL and stylistics. This context has led some stylisticians to provide courses, particularly at the MA level, on teaching literature and/or integrating language and literature teaching. For example, Short ran a course called 'Teaching Language and Literature' at MA and undergraduate levels in Lancaster for more than 15 years, which explored the integration of language and literature teaching in both native-speaking and foreign-language learning environments.

This general interest in pedagogy has led (i) to a number of books about the teaching of English literature and stylistics, aimed at university-level teachers of English as a mother tongue and/or English as a foreign language (e.g. Brumfit and Carter 1986; Carter and McRae 1996; Carter, Walker and Brumfit 1989; Short 1989; Widdowson 1975, 1992) and (ii) other books aimed at helping students to be able to do stylistics well (e.g. Fowler [1986] 1996; Simpson 1997, 2004; Short 1996a; Traugott and Pratt 1980). Carter and Long (1987) comprises a teacher's book and a student's book. This pedagogical interest on the part of the linguists and stylisticians has also led them to write books for students of English (e.g. Pope 1995, 2002) or to combine with critics interested in teaching to produce them (e.g. Durant and Fabb 1990; Montgomery *et al.* [1992] 2000). The literary critics are now beginning to focus their attention more firmly on books helping students to cope with modern literary study (e.g. Hopkins 2001).

Computers and pedagogy

The abiding interest of stylisticians in the pedagogy of their subject forms one essential part of the background to Short's development of the web-based version of *Language and Style* and his wish to investigate its effectiveness in helping students learn how to do stylistics. The other relevant background was an institutional one. The department of Linguistics and English Language at Lancaster University is renowned for its role in the development of corpus linguistics and is the home of the influential British National Corpus (BNC). So Lancaster provided a generally supportive environment for work involving computers. Moreover, work on computer assisted language learning (CALL) had been carried out locally, and Lancaster has been a key player in the Teaching and Language Corpora conferences and related publications (e.g. Burnard and McEnery 1998; Wichmann *et al.* 1997). An investigation carried out on first-year students by some of Short's colleagues had also suggested that they could learn more efficiently about elementary descriptive grammar through interaction with a computer program

than through traditional class discussion (McEnery *et al.* 1995). However, freely available interactive web-based *stylistics* courses are scarce,[2] and many of the existing online linguistics courses are either English language teaching or grammar courses. These have often been developed for distance education in particular institutions (White 2003: xiv).

So when, in 2000, Short won a National Teaching Fellowship in the first round of this UK Higher Education competition, it was natural for him to think of using his prize (£50,000, to be spent on a pedagogical project) experimenting with web-based work in stylistics. He had already been exploring the use of email discussion groups and electronic resources in teaching and yet, at the same time, he was wary of the idea fashionable among funders of education that computer-assisted learning could replace teachers and be more cost-effective than traditional teaching. He was also aware that his own students might not be representative of students elsewhere and that the web-based course might have different effects and different uses in different learning contexts. So this led him, through the Poetics and Linguistics Association (PALA)[3] and other academic organizations, to offer the course for use in parallel investigations in other higher education institutions worldwide.

9.2 The *Language and Style* course

The description of the course will be necessarily brief here to allow room for a fuller discussion of the investigations in Lancaster, Mainz and Münster.[4] The introductory course called *Language and Style* has existed for some years within the first year English language offerings at Lancaster University and has gone through a continuous series of modifications. The course described below is, as far as possible, a web-based equivalent of the 2001–2 'standard' version of the course.[5] The course has recently been made freely available on the worldwide web[6] and can be explored at http://www.lancs.ac.uk/fass/projects/stylistics/.

Language and Style has 13 topics, which are mainly related to the literary genre they apply to most straightforwardly (for example, foregrounding analysis is discussed within the poetry section and point of view analysis within the prose fiction section). The first five topics explore the stylistic analysis of poetry, the next five, prose fiction and the last three, drama. However, the methods of analysis explored in the 13 topics are, in principle, applicable to any text (for example, the turn-taking analysis in the drama section is easily applicable to conversations in prose fiction). At the end of each genre-related section there

is an opportunity for students to practise the analytical skills they have learned, via a self-assessment mechanism. This offers them the opportunity to work on the texts which the 2001–2 students analysed for their coursework assessments and to compare their efforts with extracts from the 2001–2 essays which are representative of different levels of marking.[7] The web course has been designed to be easy to use, task-based and 'interactive' (in the sense that students are invited to work out their own analyses and compare them with Short's), and to be varied and fun to use. In this sense, it tries to mimic the interactive atmosphere associated with the more traditional course from which it has been derived. The web course has a tutorial on how to use the site and a series of features to help students navigate it with ease. It includes audio- and video-clips, moving 'cartoon' presentations, self-tests, 'smileys' (jokes etc., designed to give students brief rests while working), a glossary, a 'printer-friendly notes' facility, links to other websites, including sites about the authors whose work is being analysed, and a set of additional readings for each topic. The Lancaster students had access to a local Domino-based 'chat café' discussion site, where additional materials were posted and which enabled students to discuss things among themselves and with their tutors. The Münster and Mainz students were provided with local equivalents (see sections 9.4 and 9.5 below) when they took the course.

9.3 The Lancaster 2003–4 investigation

The 2003–4 investigation in Lancaster involved students taking the course entirely in web-based mode, via three 50-minute workshops per week for nine weeks (the equivalent in timetabling terms of the two lectures and one seminar per week of the traditional course). The workshops also contained one or two 10–15 minute, tutor-led discussions per week for each student, with the students in groups of 10–15.

The 2003–4 investigation is itself part of a larger study (2002–5).[8] In each year student views were sought via questionnaires, focus group discussions and interviews. In 2002–3, a pilot study preparing for the 2003–4 investigation, students received the poetry and fictional prose parts of the course in web-based form. The drama part (which was not yet completed at that time) was taught via more traditional workshops (lecture + task + discussion cycles). The 2002–3 investigation is described in detail in Short (forthcoming 2006a) and the results of the 2002–3 and 2003–4 investigations are compared below. There will also be some comparison with 2001–2, the last year of the traditionally-taught

course. More exact comparisons with 2001–2 are difficult to make as the investigation had not begun at that time and so the 2001–2 students did not fill in equivalent questionnaires, and were not interviewed. The course textbook used was Short (1996a).

Below, the overall findings from the final questionnaire returns are discussed. In general terms, the focus group and interview data confirmed the questionnaire findings and also gave some indications of why individual Lancaster students judged the course in the way they did. We do not have enough space to explore this data in detail here, but the Lancaster student reactions often mirrored what the German investigations revealed, and the Lancaster student views are indicated briefly for comparison at relevant places in the discussion of the Mainz and Münster investigation in 9.4 below.

Student achievement

Table 9.1 presents a comparison of student achievement in 2001–2 (lecture + seminar format), 2002–3 (partly web-based and partly 'traditional' workshops) and 2003–4 (entirely web-based). Zero marks for non-submission of coursework and penalties for late submission have been removed so that they do not skew the assessment of student achievement in the coursework column.

We have to be wary not to draw overly firm conclusions from the above figures because of a set of independent variables which could not be controlled in the comparisons. The student cohorts were different, the texts analysed were different (to prevent plagiarism) and the teachers and markers varied somewhat from year to year (although both teaching and marking were 'normalized' by Short being involved in all three years as the leading teacher and the marking standardizer). That said, the figures do suggest that students performed at around the same level whatever the mode of course delivery: traditional, mixed or web-based. The overall averages for the three years show a small drift upwards, but the differences among figures are not statistically sig-

Table 9.1 Comparison of assessment averages 2001–4

Year	*Coursework average (%)*	*Examination average (%)*	*Overall average (%)*
2001–2	53.5	53.2	53.35
2002–3	55.4	52.8	54.1
2003–4	57.3	53.3	55.3

nificant. This suggests that the web-based mode of delivery did not significantly harm or benefit student performance.

Student opinions

Table 9.2 presents a comparison of overall student reactions to the course in 2003–4 and 2002–3, as revealed in responses to the final questionnaires. Students were asked to circle a number on a 5-point scale for each of four parameters. 1 is the positive end of each scale and 5 is the negative end. In 2002–3, 73 students took the course and 43 final questionnaires (58.9 per cent) were returned. In 2003–4, 98 students took the course and 66 final questionnaires (67.4 per cent) were returned. The percentage scores in Table 9.2 and elsewhere in this section indicate the proportion of respondents who had circled each point on the scale for each parameter. The 2003–4 (web-based delivery) figures are presented first and the 2002–3 (mixed delivery) figures are presented below them, in brackets.

Although it is bound to be the case that many intertwined factors are involved in each judgement on each scale, the scales of interest and difficulty would seem to indicate reactions mainly to course content, and the clarity and fun scales would seem to capture reactions mainly to the delivery of that content. On the interest scale, it would seem fair to say that in each year respondents found the course reasonably interesting, with around 90 per cent of the 'votes' for points 1–3 on the scale and 45 per cent or above for points 1–2. However, the scores were a little better for 2002–3 than they were for 2003–4. The scores in the

Table 9.2 Overall student opinions 2003–4 in percentages (compared with 2002–3 bracketed figures below in each cell)

Scale reflecting students' general opinion of the course overall (%)						
+ ←	*1*	*2*	*3*	*4*	*5*	→ –
Very interesting	15.1 (16.3)	30.3 (37.2)	43.9 (34.9)	10.6 (11.6)	0 (0)	Not at all interesting
Easy	0 (0)	12.1 (20.9)	48.5 (51.2)	28.8 (25.6)	10.6 (0)	Difficult
Clear	12.1 (16.3)	45.5 (46.5)	25.8 (27.9)	16.7 (7)	0 (0)	Unclear
Fun	4.5 (4.7)	22.7 (27.9)	36.4 (46.5)	25.8 (16.3)	10.6 (2.3)	Boring

two years for categories 1, 4 and 5 are very similar, but the 2002–3 scores for point 2 are better than 2003–4, with a rough mirror-image effect for point 3.

On the difficulty scale, student reactions in 2002–3 were solidly in the middle. Points 1 and 5 received zero scores, point 3, the middle point, was circled by just over 50 per cent of respondents and points 2 and 3 received just over 20 per cent and 25 per cent of the ‘votes’ respectively. In 2003–4, as with the interest scale, there was a small but discernible drift towards the negative (more difficult) end of the scale. Point 5 was circled by just over 10 per cent of respondents, compared with 0 per cent in 2002–3 and this difference was statistically significant when chi-square tested. A smaller drift towards the negative end of the scale can also be seen in relation to points 2–3.

On the clarity scale, both sets of students seemed to find the course reasonably clear. Point 5 was not circled in either year, and point 2 received more than 45 per cent of the ‘votes’ in both years, with smaller, but reasonably large proportions of respondents circling points 1 and 3. As with the previous two scales, a small but discernible drift towards the negative (unclear) end of the scale can be seen in 2003–4. The score for point 1 goes down from 16.3 per cent to 12.1 per cent and that for point 4 goes up from 7 per cent to 16.7 per cent. This latter contrast is the only other difference between the two years which is statistically significant according to the chi-squared test.

The fun scale is the only one where no zeros are recorded in either year, suggesting a more spread range of responses, with a high point at point 3 and a fairly classic normal distribution curve overall. As with the other scales, there is a small but discernible drift towards the negative (here ‘boring’) end of the scale. Point 5 goes up from 2.3 per cent to 10.6 per cent and point 4 goes up from 16.3 per cent to 23.8 per cent, whereas points 2 and 3 both go down (from 27.9 per cent to 22.7 per cent and from 46.5 per cent to 36.4 per cent respectively).

Although only the two differences between the two years mentioned above are statistically significant according to the chi-squared test, it is worth noting that the differences between the two years for the ratings ‘harder than average’, ‘less clear than average’ and ‘more boring than average’ are substantial and worth noting, the lack of significance being mainly a function of the sample size. Hence there seems to be a consistent and discernible shift away from the average and towards the lower end of all the scales except for the ‘interesting/not interesting’ scale.

In summary, it would seem that in each year students found the course reasonably interesting, fairly difficult, but also reasonably clear

and fun. However, when the course was entirely web-based they found it somewhat less interesting, somewhat more difficult, somewhat less clear and somewhat less fun. That said, the differences are, by and large, not very great, and, as we saw in the subsection on student achievement was comparable (and indeed the work of the 2003–4 cohort was marked slightly higher on average than the other cohorts). Moreover, in 2003–4 more than 70 per cent of students said that they would recommend the course to the following year's students, compared with 66.6 per cent in 2002–3. In this rather positive context it is also worth remembering that, because Lancaster University operates a three-subject first year, a third or more of the students would, in any case, not be intending to continue with English language, let alone stylistics, after their first year, and so would be unlikely to feel as committed to the course as those carrying on with English language.

9.4 The Mainz and Münster investigations

General description of how we ran the course[9]

In the departments of English at Mainz and Münster, the course was announced as a *Proseminar*, an undergraduate course, usually chosen by students in the last semester of their first year or the first semester of their second year. In Münster, most of the students had successfully completed an introductory course in linguistics, while in Mainz, where the curriculum is different, the students had been introduced to core linguistic concepts but only in the context of a general introduction to English studies. Another difference was that the Münster students could only receive credits for the course if they were studying it within the linguistics scheme. In Mainz, however, students could receive credits within both the linguistics and the literary studies programmes. Students in both departments were highly interested in the course because it combined literature and linguistics – a field of study which is rather marginally treated in English studies in Germany, in both teaching and research.

In Mainz, where the course was over-subscribed, Plummer agreed to enlarge the course quota by 15 participants. Eventually, 50 students out of 70 who had registered were accepted, 40 of whom (80 per cent) took the final examination. In Münster, 35 students registered, though at the end of the semester the number had declined to 21. This 40 per cent drop-out rate was because many of the students had already gained the credits they needed for the year. As they were doing the course voluntarily and without credit, they did not want to incur the

additional work required for the end-of-course paper and examination. Ten students completed the coursework required to receive a credit.

In order to be able to compare students' and instructors' responses to the web-based and more traditional modes of studying and teaching the course, in Mainz and Münster we adopted the mixed structure of the 2002–3 Lancaster pilot, by running the first section (poetry) in traditional mode, and the other two (prose fiction and drama) in web-based mode. When we taught in traditional seminar mode, we met once each week for 90 minutes (for the first five weeks of the semester). This pattern was maintained when the students changed to the web-based mode. Our meetings then became workshops in which the students were encouraged to work in pairs. Every second or third workshop there was also a short class discussion with the teacher, to help break up the periods students spent at the computer and to answer their questions. These discussions also helped us to assess the learning atmosphere.

We used additional online learning platforms in order to enable students to communicate with one another and with their instructors while they were working online on the course. In Mainz, we chose *Reader Plus*; in Münster, *Claroline-Online*. These choices were for pragmatic reasons, such as free accessibility of the platforms in our departments and the familiarity of local administrators with them.[10] For our pilot studies, we decided to work with investigative instruments similar to those used in Lancaster in 2002–3: (i) three questionnaires to be filled in at the beginning of the traditionally taught section, and at the beginning and end of the online section, and (ii) video-taped focus-group interviews. We also developed and administered an additional questionnaire to discover what type of learners our students were and whether they had problems when learning.

Generally speaking, the first round of focus-group discussions and the initial questionnaires indicated that the students were rather interested in the online course. 90.6 per cent of the 43 Mainz students who filled in the questionnaire said they were interested and 41.8 per cent said they were excited. In Münster, where 20 students returned the questionnaire, 45 per cent said they were interested and 55 per cent said that they were excited (for comparison, 61 per cent of the Lancaster respondents said they were interested, but only 3 per cent expressed excitement at the prospect of the course). A clear majority of Münster students (70 per cent) expected groupwork to be more effective than personal study. In Mainz, 46.5 per cent said they preferred working on their own, while only 27.9 per cent preferred groupwork. A further 25.5 per cent ticked both categories. The Lancaster students

were fairly equally divided on the merits of working on their own or with others (47 per cent said they worked with others, 39.5 per cent said they worked on their own and the remaining 13.5 per cent ticked both boxes in the end-of-course questionnaire, suggesting that they had sometimes worked with others and sometimes not). The majority of the German students (100 per cent in Münster and 88.4 per cent in Mainz) were already familiar with the web but they had no or little previous experience with e-learning (91 per cent of the Lancaster students expressed confidence in using the web). When asked to comment freely on the advantages of the web-course, the most frequent answers from the Münster students were: its novel approach, the fact that they could work at their own pace, and because the course would be easy to access. 64.3 per cent of the Mainz students listed positive expectations, such as wanting to improve their internet skills, communicating with other students and regarding e-learning as a modern way of learning. Relatively few Münster students (20 per cent) mentioned possible disadvantages of web-based learning, such as the lack of a social element and worrying about the fact that their questions could not be answered on the spot and whether the instructions would be clear and comprehensive. In Mainz, 35.7 per cent of the students expressed worries, the most frequent negative concerns being fear of technical problems, lack of personal contact among students and absence of the teacher. 15 per cent of the Lancaster students also expressed worry.

Challenges to be faced

Although stylistics is a marginal field within English studies in Germany the course was readily accepted by our departments when we were offered the chance to take part in the experiment. The fact that e-learning was involved was regarded as positive and progressive. Plummer was even granted a small sum by her university's *Zentrum für Qualitätssicherung in Studium und Lehre*, which enabled her to hire a research assistant for the semester.

We should stress here that in Germany some consider e-learning to be a cost-efficient educational panacea, while others see its potential in a more realistic and differentiated way. In recent years, some sophisticated research work on e-learning in German higher education has been carried out. This work is based on firm evaluation and meticulously considers the various social, didactic, technical, financial and thematic parameters involved in e-learning. However, within English studies, existing web-based platforms are mostly related to language and grammar teaching or to linguistics courses.[11]

Apart from the contextual framework mentioned above, web-based *Language and Style* appealed to the German universities involved not only because of its attractive multimedia design but also because of its excellent pedagogical and didactic concept. Despite these initial attractions, however, the course was a challenge for teachers and students. In order to make the course meaningful to our students, we needed to learn more about the theoretical assumptions concerning e-learning, and to test these claims as we implemented the course. We wanted to create a constructive learning environment in which students could actively create their own learning contexts. We also had to cope with our respective institutional cultures, the different practices of our subject disciplines (linguistics and literary studies), and, to some extent, our own values and beliefs. As well as making the technical facilities work and helping our students maintain their interest we established a co-operation between Lancaster, Mainz and Münster. Finally, we had to adapt a course developed for first year British university students to our own teaching environments.

To attract our students' attention in the first, traditionally taught section of the course, we began with the analysis of pop-group names (topic 1, session B) and advertisements (topic 1, session B). We assumed that they would be familiar with pop-group names and embedded the multimedia material provided by the web-based course into our traditionally taught course meetings.

The names of internationally famous pop-groups such as 'The Beatles', 'INXS' and 'The Spice Girls' were easier for our students to understand (and to analyse successfully) than the advertisements, which involved specific national cultural assumptions. Clearly, the students' general interest in popular music gave them a broad range of knowledge that helped them to see how the pop-group names were coined – even though, initially, their analyses were neither systematic, nor detailed, and did not include all the levels involved. That said, when it came to the analysis of 'The Spice Girls', although our students were aware of the fact that the members of the group represented different types ('Ginger', 'Posh' etc.) their cultural and intertextual knowledge did not go as far as to perceive the allusion to the children's nursery rhyme 'What are little girls made of?' and its associated interpretative effects.

The traditionally taught section of the course (poetry)

The traditionally taught initial part of the course was informed by the theoretical underpinnings of collaborative learning. Lecture-style introductions to new topics were followed by interaction with the

students, who were encouraged to do groupwork or work in pairs on classroom tasks derived from the web-based version of the course. Throughout, we foregrounded the contents of the web course with the help of a variety of teaching materials. These included transparencies displaying key terms and examples, printed handouts containing additional material (texts, key questions), which students were asked to prepare for the next meeting, and the course checklists, which helped students to analyse texts systematically. Chapters 1–4 of Short (1996a) were the assigned readings.

Through the work on poetry, we introduced the concept of stylistic choice (topic 1, session B) and the theory of foregrounding (topic 3, session A). We taught the poetry section in the traditional way for two reasons. Firstly, Short had told us that the drama section was very popular with his students, and so we felt that this section should be taught online to give the e-learning mode a good chance. Secondly, teaching the poetry section in the traditional mode enabled us to build on the students' existing experience. At school, German students are familiarized with the analysis of poetry (e.g. structure, rhyme, metre and rhetorical devices) in their German lessons at various levels of grammar school. In addition, some guidelines for the teaching of English at German grammar school level include the teaching of poetry, such as Shakespeare's sonnets, and love-songs.[12] Hence, even though there seems to be a general undergraduate aversion to the analysis of poetry, the students were nevertheless relieved that the course would start with the analysis of the genre they were also familiar with. The different versions of Wilfred Owen's poem 'Anthem for a Doomed Youth' (an earlier draft of the poem and the final version: topic 1, session B) were therefore an ideal starting point to illustrate the concepts of foregrounding and choice and how they can operate at different linguistic levels. Later, when the students worked in the web-based mode, they could re-read the poem and its different versions interactively online.

The transition from traditional to e-learning

As we stressed above, the didactic, methodological, and thematic foci we followed in the traditionally taught section prepared our students for the web-based mode. In Münster, the course was taught in the computer laboratory from the very beginning so that the students could get used to the room, and the way the computers were arranged. The Mainz students were first taught in a traditional lecture room and then moved to two connecting computer laboratories which were, unfortunately, situated at the far end of the campus. The ten-minute walk to

the laboratories and the fact that students not on the course kept intruding made it difficult to maintain a learner-friendly atmosphere. Even though students were not given direct access to the web-based version of *Language and Style* at the beginning of their course, they were introduced to its design and we used many of the interactive examples, e.g. the pages on levels of language (topic 1, session A), the exploration of pop-group names (topic 1, session B), the notion of arbitrariness and Short's 'stylistics hammer' (topic 5).

In addition, the Münster students watched the introductory video from the web-based course in which Dawn Archer interviews Short about the nature of stylistics and the course. Both courses watched a video sequence from one of the Lancaster 2001–2 *Language and Style* lectures. This was also a way of introducing the author of the website. In the subsequent discussion, the students were encouraged to comment on different teaching/learning styles in British and German higher education. In the video, to illustrate the concepts of deviation and parallelism Short and Dan McIntyre (Short's co-lecturer) suddenly began to hit one another with two inflatable hammers labelled 'deviation' and 'parallelism'. The German students praised the interactive and amusing style of the lecture, but although they understood that the actions were meant to reinforce the concepts being discussed, they were somewhat sceptical about a professor hitting his assistant and vice versa.

Teaching the online course – communicative elements

In this section we focus on our experiences with the communicative element of e-learning. If a group is taught in web-based mode, the social element has to be recreated online and it needs to be systematically structured. Bremer (2002: 27) claims that teams who work together in a virtual learning environment spend more time trying to coordinate the processes of learning than real study groups. Whether or not this is true, students need advice on how to proceed and how to organize their work in a virtual learning environment. These procedures also need to be practised by students and teachers if they are to be effective. So we informed our students about the differences between asynchronous (e-mail, forums, or discussion boards) and synchronous (chat, whiteboard, audio-and video-conferences) means of virtual communication.

In Mainz, the *Reader Plus* website provided students with the possibility of an asynchronous discussion group (a chat function is not yet available). In Münster, the students mainly used the chat facility (and not strictly thematically structured means of communication, like

forums) to make online contributions. They used the chat facility chiefly to exchange organizational information rather than to discuss the material they had to study. As the web-based phase proceeded, however, the students contributed more actively during the workshops to online discussions about course content. The fact that we managed to log the students from Mainz on to the Münster online platform, allowing classes from two different universities to communicate with one another, was praised by the students. In addition, Short's encouraging contributions to the Münster chat and the quizzes he set for the students were highly appreciated (see Busse and Plummer 2005: 374, fig. 5).

The students' understanding of the mechanisms of virtual communication also increased when they studied the drama section, which included topics such as turn-taking mechanisms (topic 11), conversation and power structures (topic 11), politeness (topic 12, session B) and speech acts (topic 11). The students liked this part of the web-based course best (as did the Lancaster students), and, interestingly, the investigation of conversational features helped them understand the special character of *online* conversation, its form, its rules and its advantages and disadvantages.

As teachers we became more and more aware of the fact that (i) in order to achieve successful online communication, we had to establish a virtual space that allowed the replication of real communication; and (ii) that we needed to prepare online contributions and promptings carefully to achieve this.

9.5 Conclusions

Although the Lancaster, Münster and Mainz students were different in various ways, the teaching patterns were not identical and the results of the three investigations were also not always the same, the overall impression we have is that our three sets of students responded rather similarly to the web-based educational experience we subjected them to, both in terms of their own achievements and in their response to their experiences.

Student achievement

Overall, the Lancaster students performed a little bit better on the web-based version of the course than on earlier versions of it, though student achievement was not markedly different whether they received the course in web-based or traditional mode (see the section on student

achievements above). We do not have data from previous years in Mainz and Münster to compare with the 2004 students' marks. Nevertheless, some observations based on experience can be made. In Münster, the results the students achieved in the term-paper and the examination were identical: the average grade was 3.0 (1 = highest grade, 3 = average, 4 = lowest pass, 5 = fail). In Mainz, the average in the term-paper (3.1) was a little higher than the average in the examinations (3.4). However, the differences between Mainz and Münster are not significant, and we can say that, generally speaking, the results are similar to the term-paper marks students have achieved in the past in our traditionally taught courses (which are usually around 3 on average). Most of the German students, like those in Lancaster, were able to conduct satisfactory stylistic analyses at the end of the course.

Student reactions

The Lancaster students reacted well to the course, though a little less well than to versions which involved more traditional teaching. This is perhaps not surprising, given that they were in the same department as the person who was writing the online version of the course and although they were familiar with the worldwide web, they were not so used to being taught using the web. The Lancaster students appeared to see the computer as a less amenable alternative to traditional teaching. The more qualitative data suggests that this is probably because face-to-face teaching is communicatively richer than computer-based learning. However, they did see some significant advantages in the web-based version of the course. In particular, repeated free comments on the questionnaires and in the focus group discussions/interviews indicate that they liked being able to work at their own pace, the ability to go over material again and the fact that, unlike lectures and seminars, the course was available to them 24 hours a day, and every day. They felt that traditional teaching was more interactive and less boring, and so they could concentrate better. The reactions of the Münster and Mainz students were very similar.

In the medial questionnaire in Münster, 60 per cent of the 14 students circled points 1–2 on the interestingness scale, and 50 per cent circled point 3, the middle point on the difficulty scale.[13] Interestingly, 75 per cent of the Münster students indicated that in spite of their stated reservations they nevertheless preferred the web-based mode for this course and all eight were interested in continuing to work in web-based mode. Some, however, also suggested a blended learning model as the ideal way of teaching and studying. In Mainz, the final question-

naire responses were more ambivalent. Although the course, as such, was evaluated in a positive way (74.9 per cent circled 1 or 2 on the interestingness scale), 74.9 per cent circled 2 or 3 on the difficulty scale and a clear majority (72.2 per cent) was in favour of traditional learning, while only 16.6. per cent preferred the online course (8.3 per cent liked both, and 2.7 per cent neither).

The responses of the Lancaster students were similar to those in Mainz. When asked whether they would be happy to take more web-based courses in the future, 60.6 per cent of the 2003–4 (web-based) students responded positively, compared with 55.8 per cent of the 2002–3 (mixed) students. When asked what mode of learning they preferred, 77.2 per cent of the 2002–3 (mixed) students said they preferred traditional teaching, but in 2003–4 this figure was reduced to 53.3 per cent, with 25.7 per cent saying they preferred web-based learning, and another 21 per cent saying they would prefer a mixture of web-based and traditional methods. These figures suggest that even though a majority preferred traditional teaching methods (of which they would have had plenty of experience), the greater the experience of web-based learning the Lancaster students gained, the more positive they became towards it. Like the German students, in the free comment spaces in the questionnaires and in the focus groups and interviews, a number of Lancaster students recommended a mixed delivery throughout the course. The German students, like the Lancaster students, were happy to recommend the course to other students, but advised future students not to take too many other classes at the same time and, like the Lancaster students, to keep up with the weekly readings from Short (1996a). Overall, the majority of both the German and the Lancaster students enjoyed the course, though they found it challenging, partly because of the amount of material they were asked to study (an objection also consistently made by earlier generations taking the course in Lancaster).

Many Münster and Mainz students commented that studying stylistics in the online mode was a valuable experience that would be useful not only for other courses at university but also for their future careers (such as school teaching). They saw that stylistics could help them develop their analytical skills. Some of them gradually became more accurate in their descriptions and analysis, and they realized that they were learning useful transferable skills. Moreover, the experience of the course definitely helped some of the Mainz and Münster students to become more autonomous learners. As a consequence, perhaps their attitudes towards working in pairs became more critical at the end of

the course. In Münster, only 25 per cent of the students who returned the final questionnaire preferred groupwork, compared with 70 per cent in the initial and 42.9 per cent in the medial questionnaire. In Mainz, where almost half of the students (46.5 per cent) had initially favoured working on their own and only 27.9 per cent preferred working with others, the preference was more evenly divided at the end of the e-learning section when 47.2 per cent preferred working cooperatively and 50 per cent preferred working on their own (in Lancaster, on the other hand, the proportion preferring group work rose slightly). Significantly, the e-learning experience of taking *Language and Style* has enabled some students to become more conscious and actively aware of their learning processes. In Münster, six students founded a stylistics study group in August 2004 and they are still meeting regularly as we make final changes to this chapter in February 2006.

Our reactions and future work

Despite the increased workload and time that had to be spent on the course and its interactive framework, all three authors of this chapter have found the web-course rewarding to teach with. We still enjoy the interactive cooperation between Münster, Mainz and Lancaster we have established, and the Mainz and Münster students, who were able to communicate with Mick Short online and later meet him when he visited their universities, echoed this in their questionnaire returns and focus-group discussions.

A blended mode of delivery was used in Lancaster in the academic year 2004–5. Student responses were monitored and are currently being analysed. The results of these investigations will be reported in Short (forthcoming 2006b). The 2004 pilot investigation conducted simultaneously at Mainz and Münster is analysed in detail in Plummer and Busse (forthcoming 2006).[14] We hope that the work we report on here may encourage others to cooperate internationally in teaching stylistics and in researching effective ways to enhance our stylistics pedagogy.

Notes

1 Too many people and organizations have helped with the web-based version of *Language and Style* to make acknowledgement here practicable. A full acknowledgements list can be found on the course home page at http://www.lancs.ac.uk/fass/projects/stylistics.

2 There is a literary stylistics course run by Professor Ismail Talib at the National University of Singapore which has a reasonable amount of text-based material publicly available. See http://courses.nus.edu.sg/course/ellibst/lit-stya.html#content (downloaded 30 October 2005).
3 See http://www.pala. ac.uk/ (downloaded 22 November 2005).
4 More details about the course can be found in Short and Archer (2003) and Short, Busse and Plummer (forthcoming 2006b), the preface to a special issue of *Language and Literature* (Short, Busse and Plummer forthcoming 2006a).
5 This involved two lectures and one seminar per week for nine weeks plus a reading week in week 6 of a ten-week term. The 2001–2 version of the traditional course is described in McIntyre (2003) and yet earlier versions of it are discussed in Breen and Short (1988) and Short (1996b).
6 This was to mark the 25th anniversary of the founding of PALA.
7 This self-assessment mechanism and student responses to it are described in Alderson and McIntyre (forthcoming 2006). It was developed to enable students new to stylistic analysis to be able to practise it before being assessed.
8 See Short (forthcoming 2006b). Grateful thanks are due to John Heywood, who acted as a research assistant, for his exemplary collection and initial analysis of the 2003–4 Lancaster data.
9 In this section 'we' refers to Plummer and Busse.
10 We describe these platforms in more detail in Busse and Plummer (2005) and in Plummer and Busse (forthcoming 2006). For information about *Claroline-Online*, see http://www.claroline.net/ (downloaded 10 October 2005). Information about *Reader Plus* can be found at http://www.zdv.uni-mainz.de/readerplus/ (downloaded 10 October 2005).
11 See, for example, *Chemnitz Internet Grammar* at http://www.tu-chemnitz.de/phil/InternetGrammar/publications/ (downloaded 26 September 2005).
12 See http://db.learnline.de/angebote/kernlehrplaene/kapitel.jsp?kap=3&doc=e-gy (downloaded 25 September 2005).
13 The medial questionnaire was not distributed in Mainz in order to avoid a feeling of investigative 'overkill' in the students, since they were also being asked to participate in other, institutional, teaching evaluations.
14 In the summer semester 2005 we taught the course jointly in Mainz in yet another different format: a week's intensive introduction to the online course, after which the students could work with the course at their own pace during the semester, with three additional voluntary course meetings. However, since the number of participants was very small (nine students, eight of which took the final examination), the sample is too small to yield reliable quantitative results.

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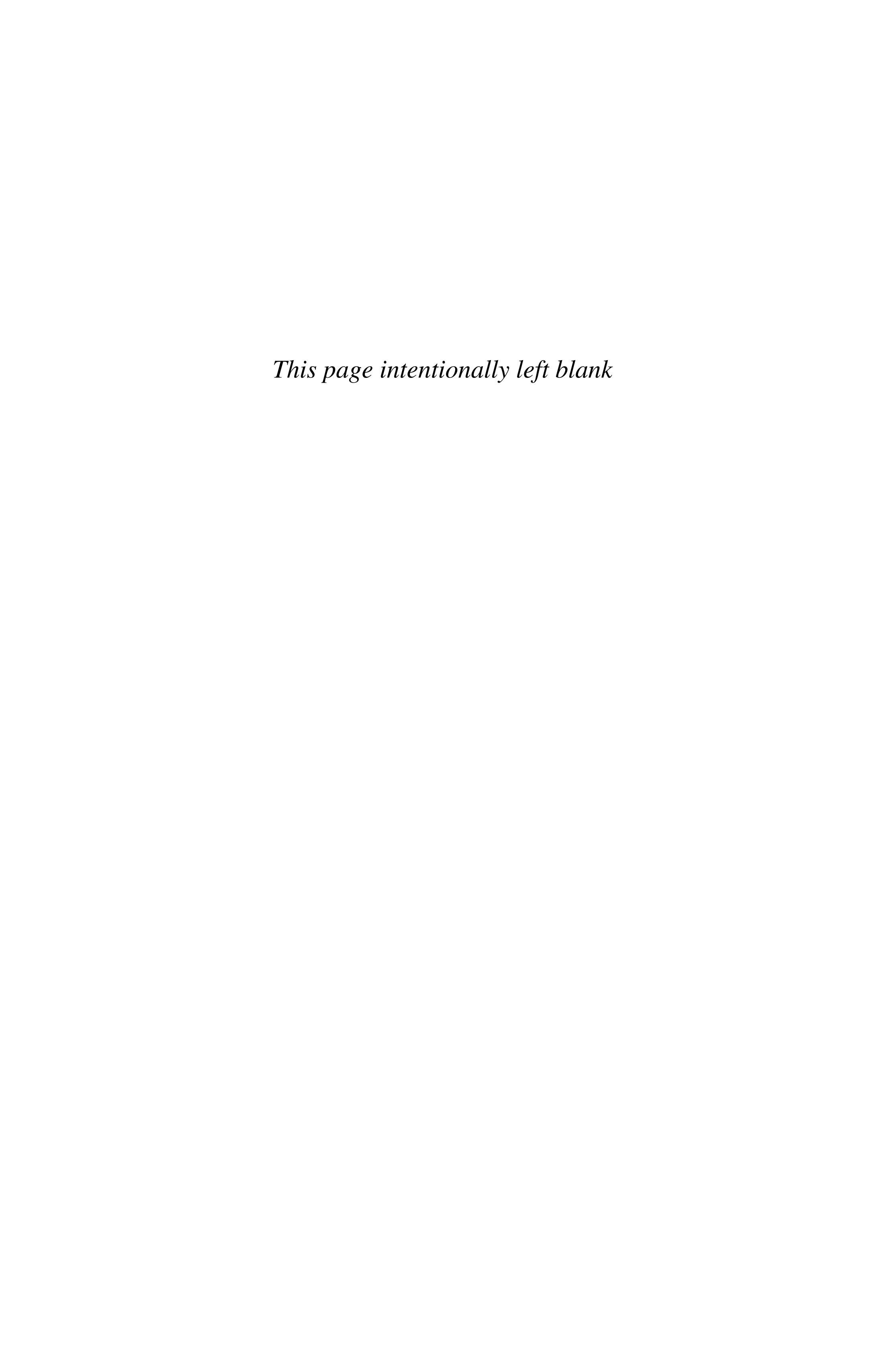
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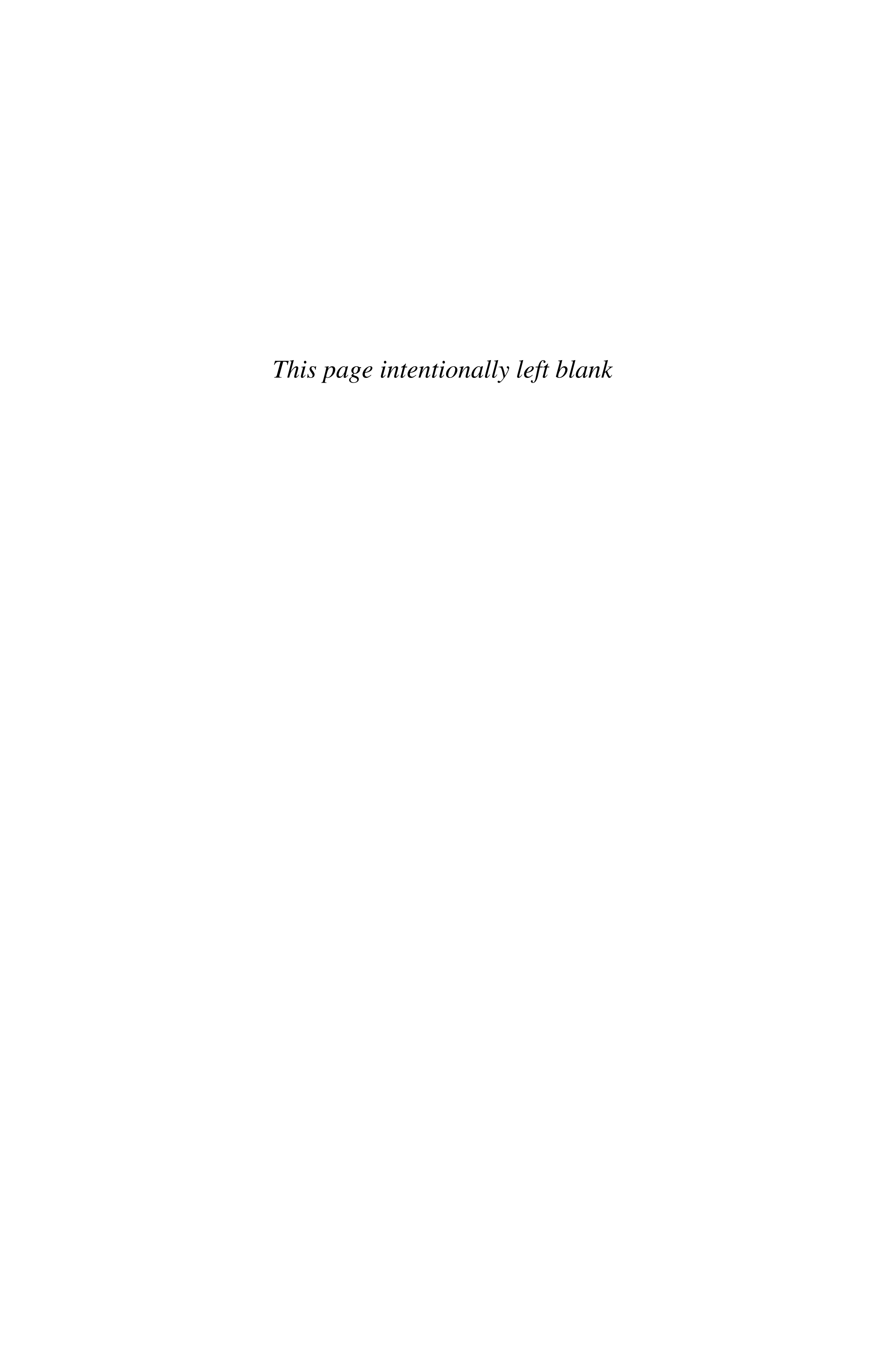
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Part IV

Stylistics, Grammar and Discourse



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10
From Syntax to Schema: Teaching Flannery O'Connor in the Persian Gulf

David L. Gugin

10.1 Introduction

In a recent review, Stubbs (2004) raises important questions regarding the current state and practice of stylistics. Indeed, he believes that the problems he finds are 'endemic to stylistics in general' (2004: 128). More specifically, Stubbs is concerned that the definition of stylistics offered by Peter Verdonk is far too timid because it essentially reduces stylistics to a supportive and thus secondary role. For Verdonk (2002), the main (perhaps only) rationale for stylistics is its ability to provide greater linguistic precision to existing literary descriptions of individual texts or authors. That is to say, a stylistic analysis substantiates the various kinds of literary effects any given text may generate (Verdonk, 2002: xiii). When that substantiation is complete, the stylistic analysis has fulfilled its purpose.

The problem here is dependency, or rather, passivity. If the only real claim stylistics can make is that its descriptive techniques are helpful to other interpretive frameworks then one is entitled to wonder about its ultimate value and relevance as a method of inquiry in its own right. Stubbs argues that practitioners of stylistics have typically not answered this question, nor does he believe that Verdonk's definition successfully refutes those sceptics who reject the method altogether. If a stylistic analysis of a literary text does, in fact, add something to a close reading, then, according to Stubbs (2004: 128), it requires a more persuasive defence than Verdonk and others have provided. Without such a defense, stylistics would seem to have a fairly uninspiring future.

In building his defence, Stubbs holds that a stylistic analysis 'tells us something new', that it can 'discover features of a literary text which neither average readers nor expert literary critics have noticed'

(2004: 128). In this view, the method is not just ancillary and supportive, but primary and illustrative. He then adds that a 'systematic stylistic analysis not only describes new things, but also helps to explain readers' reactions to the text [by] relating those reactions to unconscious linguistic knowledge' (Stubbs 2004: 128).

What Stubbs does not do, however, is develop these two arguments further. Nonetheless, they do appear to offer a way forward, pointing to a broader, more expansive view, one wedded to sound pedagogical principles. In other words, the two arguments suggest an understanding of stylistics as not just an end in itself, but as a means to an end. Such an understanding, in turn, demands a method and a location for transforming what is basically still a theoretical position (an abstraction) into a much more concrete reality which resides in the EFL applications of analysis and schema theory. That, then, is the purpose of this chapter – to demonstrate a strategy for teaching reading in which the analysis of a particular grammatical structure in a given author's work is used successfully to expand the unconscious linguistic and cultural knowledge (the schema) of university students in the Persian Gulf.

10.2 Definition

In this case, the author is Flannery O'Connor and the structure being analysed is the pseudo-cleft, one of the main syntactic constructions O'Connor employs to create meaning in her texts. Linguists define the pseudo-cleft in numerous ways, and a certain amount of terminological confusion exists as a result of these varied, often conflicting, definitions. However, in my own study, I have adopted the narrowest, most restrictive approach possible, accounting for and analysing only those tokens that all linguists would agree are pseudo-clefts. My definition essentially corresponds to the one proposed by Birner *et al.* (2002: 1420) in which the pseudo-cleft 'has a fused relative construction defining a variable whose value is specified by the foregrounded element'. That fused relative construction is typically a subject, and the foregounded element is usually an internal complement (i.e., in the postcopular position), though the reverse order also occurs:

(1) What I need is a long cool drink.
(2) A long cool drink is what I need.

Thus, example (1) is defined as a basic pseudo-cleft, and example (2) is called a reversed pseudo-cleft. Both types of pseudo-clefts are character-

ized as identifying constructions, and in both cases, the fused relative construction – *what I need* – is packaging given (background) information, while the foregrounded (or focused) element – *a long cool drink* – is packaging new information.

These identifying and information-structuring functions of the pseudo-cleft are especially significant because of an interesting discourse property of the construction – what Birner *et al.* (2002: 1416) call its 'exhaustiveness and exclusiveness'. In other words, both examples (3a) and (3b) implicate that all I bought on the occasion in question was a red wool sweater:

(3a) What I bought was a red wool sweater.
(3b) A red wool sweater was what I bought.

Because it is an identifying construction, and because it does have this exclusiveness property, the pseudo-cleft reinforces O'Connor's characteristic insistence on, and preoccupation with, linkages and correct vision. Moreover, its role in information structuring allows her to manipulate given and new information and thus to generate the simultaneity of expectation and counterexpectation that defines her work. And since it is so important to an understanding of O'Connor, a stylistic investigation of the pseudo-cleft provides an excellent opportunity to answer Stubbs's call for explanation as well as description – a stylistics that teaches.

10.3 Taxonomy

In *Drooping Sun, Coy Moon*, Mayer (1995) analyses Flannery O'Connor's signature syntactic structure – the *as if* construction. As part of that analysis, he identifies six recurring usages that he labels 'visual', 'actual', 'prophecy', 'mystery', 'presence', and 'biblical allusion'. He then shows how these six patterns can account for all of the *as if* tokens in O'Connor's fiction. In my own study, I used Hardy's TeXTANT text analysis and statistical program (see his chapter in this volume) to collect all of O'Connor's basic and reversed pseudo-clefts. I analysed those tokens in terms of the syntactic class and function of their foregrounded elements, the length in words of their precopular and postcopular constituents, the antecedents of their headless relative clauses – the 'fused relative construction' of examples (1) and (2), referred to subsequently here as simply a Rel-clause – and the information status of their Rel-clauses and foregrounded elements. Then, following

Mayer, and based on the above analysis, I proposed a classification system for the 79 pseudo-clefts in O'Connor. I will not present the whole taxonomy (and accompanying explanations) here. I will limit myself to introducing and briefly discussing the linguistic and literary implications of the six patterns in O'Connor's use of the pseudo-clefts that I have identified and classified – namely, obsessive, echoing, contrastive, predictive, linking, and anagogic. I will then show how I use, in particular, the anagogic, obsessive, and linking pseudo-clefts in the EFL classroom.

Although most prevalent in *Wise Blood*, obsessive pseudo-clefts appear in several other stories. Unsurprisingly, the characters they are associated with are all obsessed and that obsession always results in violence and tragic death. Consider the following (all pseudo-cleft Rel-clauses in bold, foregrounded elements in italics):

(4) **What he saw** was *the Pitts look*, pure and simple ('A View of the Woods', 1988: 541).

In the sentence immediately preceding example (4), O'Connor has already written that 'the old man saw with a disturbing clearness that this was the Pitts look' (541), so she does not need to repeat the information in a pseudo-cleft to tell the reader what he or she already knows. But she does need the exclusivity that the pseudo-cleft provides, the fact that in the foregrounded element Mr Fortune saw in his granddaughter the Pitts look and the Pitts look only – the look of his son-in-law whom he despises. And by seeing only that look, he forgets how similar Mary Fortune really is to him, and how much he loves her. He is obsessed by what he has seen, and that obsession ends with him murdering Mary.

O'Connor also uses what I call echoing pseudo-clefts, and they are especially effective when they are repeating and intensifying other pseudo-clefts:

(5a) But **what it bore**, **what it bore**, **stench and shame**, were *dead words* (*The Violent Bear It Away,* 1988: 341).
(5b) **What it bore** was *a dry and seedless fruit*, incapable even of rotting, dead from the beginning (*The Violent Bear It Away*, 1988: 341).

In this instance O'Connor uses the echoing pseudo-cleft of example (5b) to reinforce and deepen the effect of the passage. She repeats the

same Rel-clause three times, but changes the foregrounded element, shifting from the literal 'dead words' of (5a) to the metaphorical and more timeless 'dry and seedless fruit' of (5b).

For Givón (1993: 179) pseudo-clefts are contrasting devices used by a speaker when there is a 'strong assumption of the hearer's contrary belief'. Because the notion of contrary belief, or better, counterexpectation, is a central concern of Flannery O'Connor, it is unsurprising that she employs contrastive pseudo-clefts in her fiction:

> (6) 'Don't let me interfere with your pleasure in it,' she said, 'but this whole place is rotten to the core.' Her voice came with a hiss of indignation. 'They prostitute azaleas!' Calhoun was astounded. After a moment he recovered himself. 'It takes no great mind to come to that conclusion,' he said haughtily. '**What requires insight** is *finding a way to transcend it*.' ('The Partridge Festival', 1988: 786)

In example (6), the pseudo-cleft is contrastive because the speaker Calhoun assumes the new information of his utterance, foregrounded in the postcopular constituent, to be contrary to what the hearer Mary Elizabeth believes. The pseudo-cleft is also heavily ironic, in that Calhoun, like most O'Connor characters, has no insight whatsoever.

Although they pattern in different ways, the majority of O'Connor's pseudo-clefts are noncontrastive. I have classified one group as predictive pseudo-clefts, predictive in the sense that they mark or point ahead to future plot developments and thus serve to push the individual narratives forward:

> (7) The boy sensed that this was the heart of his great-uncle's madness, this hunger, and **what he was secretly afraid of** was *that it might be passed down* (*The Violent Bear It Away*, 1988: 343)

In example (7) the new information in the foregrounded element of the pseudo-cleft anticipates future occurrences in the text. It points forward to a significant thematic development in the novel – the hunger of young Tarwater, inherited from his great-uncle, which dominates the concluding chapters of *The Violent Bear It Away*.

Flannery O'Connor always rejected the Manichean dichotomy of mind and body, spirit and flesh. She considered it a profoundly false and misleading dichotomy, and, consequently, in her fiction she constantly strives for linkages (violent or comic) between and among

characters, time periods, and worlds. One of her main rhetorical strategies is to connect the near with the far, to bring the distant into view, to refocus and expand the vision of her characters and readers so that they see through falsehood to real truth. To emphasize this need to eliminate spatial and temporal distances in order to properly identify truth, she utilizes a large number of what I call linking pseudo-clefts:

> (8a) She raised her spectacled face, stared at Calhoun, and then returned her attention – with **what he saw plainly** was *a smirk* – to the book ('A Partridge Festival', 1988: 773).
> (8b) '**What all this means**,' he said, 'is *that the old world is gone*' ('Everything That Rises Must Converge', 1988: 499)

In example (8a), O'Connor artfully uses the pseudo-cleft to link the two main characters not through mutual agreement but through mutual animosity. They will spend the rest of the story together in almost constant conflict with each other, united only by their bitterness and shared delusions.

In example (8b), however, O'Connor is linking two eras: the traditional (historical) South and modernity. The history and passing of the Old South is a recurring topic in O'Connor's fiction, and the inability of many of her characters to recognize and adjust to that passing is an important reason why they remain incapable of sight and true understanding. Here Julian explains to his mother that the Black woman's rejection of charity shows how the world has changed, how the modern world has replaced her former (Southern) world of false status and corrupt tradition. But with characteristic O'Connor irony, his mother is already dead, and Julian is really talking to himself.

Finally, O'Connor uses a special class of linking pseudo-clefts, which I have termed anagogic pseudo-clefts, to connect the material and spiritual worlds. O'Connor employs these anagogic pseudo-clefts to bridge the distance between the finite world of humans and the infinite world of God and eternity. As many critics have noted, O'Connor's vision is anagogic. She is indeed searching for 'the one image that will connect or combine or embody two points' (Uruburu, 1987: 122). However, as the following example demonstrates, it is not just an image she is looking for (and finds) but a syntactic structure as well:

> (9) In the woods around her, the invisible cricket choruses had struck up, but **what she heard** were *the voices of the souls climbing upward into the starry field and shouting hallelujah* ('Revelation', 1988: 654)

The pseudo-cleft in example (9) is the only one that actually ends a story in O'Connor's canon, and it may be the most powerful of her 79 pseudo-clefts. It also provides the best example of how she can exploit what is, after all, a fairly simple syntactic structure. At the conclusion of 'Revelation', Ruby Turpin has had her disturbing vision. She has left the world of nature and 'reality'. She hears only the hallelujahs of the souls in the next world; she hears only the voice of God. In 'Revelation', Flannery O'Connor is most certainly a 'realist of distances', and the pseudo-cleft embodies that realism. For Ruby and the reader, it is the link between this world and the next.

10.4 Pedagogy

The preceding classification system links important aspects of the content and purpose of O'Connor's fiction to the pseudo-cleft. It illustrates how she employs a particular linguistic structure to emphasize obsession, linkages, and the constant interplay between expectation (foreshadowing) and counterexpectation (contrary belief) that defines her work. Since the taxonomy does indeed connect the 'what' with the 'how', it can be used any number of ways in the EFL classroom. But it is especially effective in teaching reading when used as part of a broader schema-building strategy. The necessity of using schema building (pre-reading, contextualizing) activities with EFL students to provide background knowledge to the students before they begin actual reading instruction has been discussed elsewhere (Gugin, 2004). The argument is that reading comprehension involves more than just linguistic understanding and should instead be seen as an interaction between text and prior knowledge of the cultural topics and discourse structures referenced in the text.

There is a long history of publication on schema theory in stylistics. Fowler's original notion of 'mind style' (1996), the definition by Semino *et al.* of mind style as a projection of authorial (textual) 'worldview' (1996), and Boase-Beir's subsequent refocusing on the reader's role in reconstructing a writer's worldview (2003) are perhaps the most relevant to my purposes. Indeed, this chapter can rightfully be seen as a pedagogical synthesis of Semino's cognitive and stylistic explorations of the writer's articulation of a worldview and Boase-Beir's later argument about the reader's equally important role in responding to and reshaping that worldview into one of his or her own. At any rate, a central claim of schema theory itself is that the reading process is most appropriately viewed as an interplay between given and new

information. Because readers 'understand what they read only as it relates to what they already know' (Cooper, 2000: 94), comprehension is best defined as an interaction of new information with old knowledge and is best achieved by means of schema. The task of the teacher is therefore to establish a foundation of given information on which the student can build, or comprehend, new information. Clearly, such a task becomes even more important, indeed vital, when students are reading texts outside their own cultural parameters.

As Yin Wang *et al.* (2002) point out, in order to create schema for the students a wide range of activities have been utilized by teachers – marginal glosses, embedded aids, reading guides, categorization and brainstorming activities, and, especially, semantic maps (98, 101). All of those techniques can be effective, but what is proposed here is an explicit connection between stylistics and schema theory through a reliance on what I refer to as stylistic mapping as the principal approach to pre-reading (and often pre-writing) activities. In short, instead of pre-teaching vocabulary (semantic mapping), I pre-teach syntax and pragmatics (stylistic mapping), using my analysis of the pseudo-cleft in O'Connor to guide the students towards a deeper, more complete understanding of the particular text they are reading. In other words, this linguistic and literary taxonomy of the pseudo-cleft links stylistics with reading comprehension through schema building. It is worth noting that such an approach is hardly exclusive to the pseudo-cleft and could be used for almost any linguistic structure utilized extensively by any author.

For example, when using this approach to teach 'Revelation' it is quite natural to begin with the final paragraph and the anagogic pseudo-cleft of example (9) that ends the story. The class discusses both the syntactic structure itself and what O'Connor is able to accomplish with it at that point in the narrative. The focus is on the relationship between the given and the new information the pseudo-cleft represents, as well as the distinction between the literal and metaphorical language it conveys. The students also write their own model pseudo-clefts that attempt the same kind of temporal–eternal linkage that O'Connor achieves. Finally, the students talk and write about the role of spirituality in their own lives and cultures, and the challenges they face in maintaining a spiritual dimension in an increasingly globalized, materialistic cultural environment. Only then do they begin reading the story.

Depending on the reading list, similar strategies with the obsessive and linking pseudo-clefts in the O'Connor canon can be employed.

The teacher can also exploit an intriguing characteristic of the structure itself – namely, that, at least in O'Connor's fiction, it functions simultaneously as both discourse and thematic schema. Thus, it serves as an excellent illustration of the pedagogical flexibility stylistics can provide because it allows the teaching of both linguistics and literature at the same time. For instance, when dealing with 'A View of the Woods' I begin with the pseudo-cleft of example (4). But here the class first analyses the pseudo-cleft linguistically, in terms of its syntax and pragmatics, focusing especially on the Rel-clause main verb – *saw* – and the foregrounded direct object – *the Pitts look*. 76 per cent of O'Connor's 50 basic pseudo-clefts have either a sight or cognition verb in the Rel-clause itself or occur in a sight or cognition environment, with a reference to sight or cognition either immediately preceding or directly subsequent to the pseudo-cleft Rel-clause. Clearly, she is vitally concerned with issues of seeing (or not seeing) and knowing (or not knowing). The preponderance of sight and cognition pseudo-clefts is thus an explicit reflection of O'Connor's narrative goals and when teaching 'A View of the Woods' it is appropriate to use an analysis of the pseudo-cleft to then introduce the main theme of the story – obsession and the inability to see. That introduction is reinforced and sustained by the students writing about their own experiences with the negative effects of obsession.

'Everything That Rises Must Converge' is taught in a similar fashion. Here, however, the emphasis is on cognitive verbs because of the Rel-clause verb *means* in example (8b). The class discusses false knowledge and also false pride, two human failings that often co-occur in O'Connor's fiction. Again, the class analyses the syntax and pragmatics of the pseudo-cleft, but the new information of the foregrounded element – *the old world is gone* – leads quite quickly and fruitfully to the question of what exactly that old world was. The students subsequently research, write about, and discuss in some detail the seminal events and figures of the American Civil Rights Movement of the 1950s and 1960s. Again, pedagogical stylistics allows and encourages the move from linguistics (discourse) to literature (thematic/cultural schema).

Finally, the various echoing, contrastive and predictive pseudo-clefts in O'Connor are also effective teaching devices. They have proved especially valuable for characterization activities as well as for explanations of foreshadowing techniques, and they are also useful for introducing students to the notion of irony, a concept which can be difficult for EFL students. I do not, of course, base my teaching of any O'Connor text solely on the pseudo-cleft, but my extensive stylistic

mapping of the structure does inform my pedagogical approach. The fact is the pseudo-clefts in O'Connor encapsulate almost all of her thematic concerns, and for this reason they are extremely useful in designing discourse and cultural schema-building activities.

As teaching tools, O'Connor's pseudo-clefts are also quite effective in turning surface differences into underlying similarities. Many educators have argued that the central issue in teaching today is the following question: "In a world of seemingly irreconcilable differences, how do we learn to understand and respect those differences?" (Tinker, 2003: 6). However, in my view, the question should be reformulated and that instead of emphasizing apparent differences teachers and students should and can use the classroom to discover shared similarities. What is needed is not a multicultural but an intercultural approach to teaching and learning.

Again, both the 'Revelation' and 'Everything That Rises Must Converge' pseudo-clefts illustrate this viewpoint. At first glance, there would seem to be almost nothing in common between a writer such as Flannery O'Connor and any Arab university student in the Persian Gulf. But in fact O'Connor's insistence in 'Revelation' on creating a space for the spiritual within the material world, on radically connecting the eternal with the temporal, tends to concur with the religious and cultural paradigms of most Arab students. In addition, the transformation of Southern values and society (and the emotional and psychological difficulties such a change entails) she portrays in 'Everything That Rises Must Converge' resonates with students whose own societies are experiencing similar transformations, especially in terms of gender relations. Incorporating the pseudo-cleft into schema-building activities is therefore a most effective way of encouraging those students to discover what they have in common with O'Connor and what they can learn from O'Connor. It renders her fiction less 'foreign' and thus easier to understand. It also demonstrates the ultimate value of a classroom pedagogy rooted in stylistics.

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11
Non-Standard Grammar in the Teaching of Language and Style

Paul Simpson

11.1 Introduction

'That there grammar's wile hard, so it is.'

Thus spoke a bright and well-motivated undergraduate student on my second-year English language module at Queen's University Belfast during the Spring term of 2005. The module which prompted the remark is one which explores the structure and function of English from a broadly systemic-functional perspective and the student's faintly disapproving comment came in the wake of a difficult two-hour class on the structure of English clauses.

Whereas the student in question is a native speaker of English, her comment here is couched in the grammar and vocabulary of *Hiberno-English* (or *Irish-English*), an umbrella term for the various non-standard dialects of English spoken in all parts of Ireland. She employs, for instance, the double-demonstrative construction 'that there' which is a vernacular feature associated with the northern counties of Ireland, as is the particle 'wile' (*wild*) used as an intensifier to approximate in meaning to Standard English *very*. However, the particular feature of Irish-English upon which the present study is built is the seemingly innocuous phrase tagged onto the end of the utterance: 'so it is'. Largely neglected in the authoritative research on Hiberno-English (although see Harris 1993: 176), this tag is a mini-clause which is appended to a declarative sentence and which functions in discourse both as an emphatic device and, to a lesser extent, as a filler or continuative particle. In the absence of any agreed-upon formal designation in the scholarly sources, the device will be referred to here as the 'Hiberno-English Emphatic Tag' (HEET) and a fuller description of its structural and functional properties is offered shortly.

Drawing specifically on the HEET feature, this chapter explores principally the usefulness of non-standard dialect forms in the teaching of English grammar. Using informant-based responses from a group of undergraduate students, it suggests ways in which the exploration of non-standard grammatical constructions can reveal much to native speakers of English about the structure of their language, while at the same time honing skills for the analysis of spoken and written texts. What is particularly significant to the present study is the amount of key grammatical information the tag encodes, which, when formalized in a pedagogical context, becomes a useful tool both for raising students' awareness of grammar *per se* and for creating a serviceable model for grammatical analysis.

Following a short description in the next section of the structural properties of the HEET, the focus in the third section turns to a classroom experiment involving a group of 36 university students for whom Standard English and Hiberno-English are both native dialects. Asked first of all to identify the Subject elements in a sample list of eight declarative sentences, students' level of accuracy is recorded. The second stage of the experiment involves the analysis of a further eight sentences except that this time: (i) the analysis follows a short introduction to the HEET from the tutor; and (ii) the analysis requires the students to supply a HEET to each of the new sentences before they attempt to identify the Subject element. The results from this phase of the test are then compared to those from the first.

Working from the HEET experiment, this chapter argues in its conclusion that this type of pedagogical programme has much to offer the L1 language classroom. It facilitates the teaching of grammar by targeting key interpersonal functional elements such as the Subject and Finite. It also facilitates teaching about grammar insofar as it legitimizes, *pace* Labov's early work on African American Vernacular English (1972), what are traditionally stigmatized or marginalized dialects of English. A narrower consequence of the study is that it helps raise awareness of some of the more subtle features of Irish English, such as the complex 'Northern Subject Rule' – a seemingly counter-intuitive grammatical rule which can nonetheless be explained using the HEET test.

Finally, and most importantly, the present study helps develop tools for textual analysis, especially for stylistic analysis, and it makes some suggestions about how these tools can be applied to text. In this respect, the study seeks to supplement recent work by stylisticians on 'creativity' in language usage, where creativity is understood to be linguistic innovation in spoken, written or 'literary' discourses (Attridge,

2004; Carter, 2004; Pope, 2005). However, where this study differs markedly from these influential studies is in its movement beyond Standard English into non-Standard English. In its myriad dialectal subsystems, non-Standard English accounts for around 70 per cent of the spoken vernacular of the speech communities of Britain and Ireland (Trudgill, 1983), to the extent that it has even had the label 'real' English conferred upon it by sociolinguists (see Milroy and Milroy, 1993, *passim*). It remains somewhat of a mystery, then, as to why this resource continues largely to be neglected by English-language stylisticians.

11.2 Functional grammar and the Hiberno-English emphatic tag

To my mind, a perennial challenge in the L1 teaching context lies in the enabling of native speaker students to make the transition from knowledge *of* language to knowledge *about* language. While rudimentary both to linguists and fluent non-native speakers, explicit (rather than implicit) knowledge of elementary grammatical rules, such as the distinction between the Subject and Verb of a sentence, can often elude students to whom no formal instruction in language has been given. More challenging again than the simple Subject–Verb distinction is the rather more complex Hallidayan distinction between the Subject of a clause, and the two verbal components known as *Finite* and *Predicator* (Halliday, 1994: 68ff). Loosely speaking, the Finite operator is one of a small number of verbal particles which express tense and modality, while the Predicator element supplies the 'experiential' dimension to the process articulated by the clause. For example, in the 'pantomime' scenario often used by systemicists to illustrate these categories, the Subject and Finite elements are those which will be tossed back and forth, thus:

The troll is standing right behind you!
Oh no he isn't!
Oh yes he is!

Here, Transitivity information, which specifies the type of process expressed by the verb, is not repeated after the opening move in the exchange, although the Subject, in a pronominally reduced form, and the Finite, as the initial auxiliary of the verb phrase, are. Together, the Subject and Finite elements jointly express the MOOD element of the clause, while the remaining, non-replicated material (i.e. 'standing right behind you') forms the RESIDUE of the clause.

Halliday points out that the major functional distinction between Finite and Predicator can be teased out using an interrogative tag. Thus, the construction 'The duke has given away that teapot, hasn't he?' (1994: 73) shows how the lexical subject is reduced to a pronoun in the tag and how it is the first element only in the verb phrase which is reproduced. Commonly, when there is only one verbal element in a verb phrase, the Finite is said to be 'fused' with the Predicator such that variants of the pro-verb *do* need to be employed to create the tag: 'The duke *gave* away the teapot, *did*n't he?'. However, the problem with this type of tag-test, as the previous example shows, is that it alters mood-type and (normally) polarity in the course of its application, while also reversing the original Subject^Finite sequence in the matrix clause. Because its central grammatical operation involves these major structural and sequential changes, the usefulness of the tag-test as a tool for grammar teaching is, in my experience, rather limited.

In respect of the foregoing observations, the HEET, in spite of its status as a non-Standard construction, offers an extremely useful alternative resource for teasing out important information about Subject and Finite. Moreover, by foregrounding the resources of the students' own dialect system, it marks a shift away from the invented and often contrived-sounding examples of Standard English. In functional terms, the HEET feature retains the polarity of the declarative sentence to which it is attached and, prefaced by the adverbial *so*, it replicates both the Subject element of the matrix clause and the Finite verbal element. Thus, in the student's comment cited earlier, the grammatical Subject ('That there grammar') is reduced to the pronoun 'it' to be then followed by the Finite, which, as a primary auxiliary, is replicated in full. Of course, had the verb phrase contained more than one element, in something like 'That there grammar *was doing* my head *in*' or 'That there grammar *has been bothering* me all day' then only the first particle in each of the relevant phrases will act as the Finite; respectively, 'so it *was*' and 'so it *has*'. Crucially for pedagogical purposes, the HEET replicates the Finite alongside the pronominal Subject not only in the exact sequence in which these elements occur in the matrix clause but irrespectively of how complex either individual phrase in the original clause may have been.

11.3 The classroom experiment

The students who participated in this experiment were a 36-strong group of second year students of English, whose prior exposure to the principles of descriptive grammar and of grammatical analysis was

rather limited. Although many students now enter equivalent departments in Great Britain with an 'A' level qualification in English-Language, the qualifications of the students on this pathway were generally confined to English literature. Two of the cohort had some previous experience of English language study: one had the language 'A' level while the other – an exchange student from Spain – had learned English as a foreign language to tertiary level. For the majority of the students, therefore, this session, as the first class of a new module, marked their first encounter with any sort of grammatical analysis.

The experiment was run comfortably within an hour and essentially involved two stages, signalled as parts A and B. The first stage involved the presentation to the students of a list of eight sentences along with no supporting commentary other than the instruction to underline the Subject element in every one of the eight examples. The full set of workshop protocols accompanying the experiment can be found in the Appendix, but for ease of reference here is the set for Part A:

(i) The cat is in the garden.
(ii) My aunt and my uncle visit the farm regularly.
(iii) The winner, a local businesswoman, donated the prize to charity.
(iv) The prize was donated to charity by a local businesswoman.
(v) The man who came to dinner had been busy stealing the cutlery.
(vi) A loud knock on the door of her hotel room would have been the only wake-up call on offer that day.
(vii) To see is to believe.
(viii) Mary's claim that mackerel live in trees proved utterly unjustified.

Each of these rudimentary examples is designed to exhibit a different kind of Subject pattern in the clause. For instance, (ii) and (iii) embrace the distinction between coordination and apposition while (iii) and (iv) highlight the contrast between active and passive voice. In the second half of the list, the Subject elements get progressively more complex. In (v), the Subject is realized by a nominal group with a restrictive relative clause as postmodifier, while in (vi) the nominal group which forms the Subject has two prepositional phrases as the postmodifying element where the second phrase is downranked into the first. Two infinitive verb phrases form both the Subject and Com-

plement elements in (vii), while the Subject of (viii) appends an appositive clause to the nominalized head word in the noun phrase.

To say that the students struggled with Part A would be an understatement. The general strategy for underlining the required units seemed largely to work on an 'any noun will do' basis. This meant that a nominal element *anywhere* in the clause could be highlighted, which often resulted in several discrete elements of grammatical structure being classified as Subject in the same clause. By way of illustration, Figure 11.1 captures visually the set of responses to sentence (ii). Each lexical exponent in the data is plotted along the horizontal axis and the amount of underlining (up to a possible maximum score of 36, in keeping with the group size) is tallied on the vertical axis. Asterisks beside certain exponents are there to indicate that these items were not underlined in isolation; that is, they were underlined as part of a larger sequence of units.

The data here show some moderate success in identifying the Subject, if only by default through the 'noun' search noted above. Five students did underline the full extent of the Subject element and one underlined from 'aunt' to 'uncle'. The remainder, however, tended to underline single lexical exponents which is why the scores for 'aunt', 'uncle' and 'farm' are so high and why the figure acquires its 'Manhattan Skyline' appearance.

The 'any noun will do' approach tended to throw up progressively more untenable classifications as the exercise progressed. For instance,

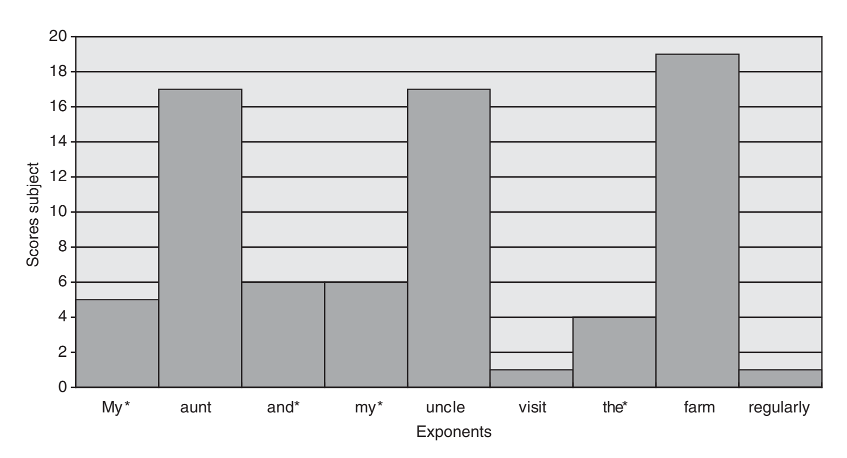


Figure 11.1 Sentence (ii) (A)

in the response to sentence (v), both 'dinner' and 'cutlery' were underlined as many times as 'man', while for (vi) the items 'knock', door', 'room' and 'call' were underlined in roughly equal measure, with half of the students underlining more than one unit in this sentence. Overall, the nouns which came first in the linear sequence of the sentence were normally the most likely suspects for consideration (somewhat contrary to the preferences shown in Figure 11.1). However, the happenstance accuracy that this might engender dropped away markedly for the final two sentences of the list. For example, the overwhelming choice for the Subject element of (viii) was 'Mary's', where this sentence-initial genitive noun was underlined in isolation by 28 of the group.

The greatest problem, it seemed, was posed by example (vii) with its non-finite verb phrases and its absence of nominal elements. Significantly, seven of the group did not even attempt this example, constituting the only 'nil returns' anywhere in this phase of the experiment. Figure 11.2 is the bar chart for (vii).

Only two of the group – the students with previous experience of language study, as it happened – underlined the entire sequence 'To see' while a third ran the underlining too far across to incorporate 'is' as well. The remainder were divided between 'see' and 'believe' with many simply underlining *both* items in the sentence.

Although there is not the space here to develop in this diagrammatic way all of the responses to Part A, suffice it to say, the overall picture was not promising. In all, the results suggested the students were con-

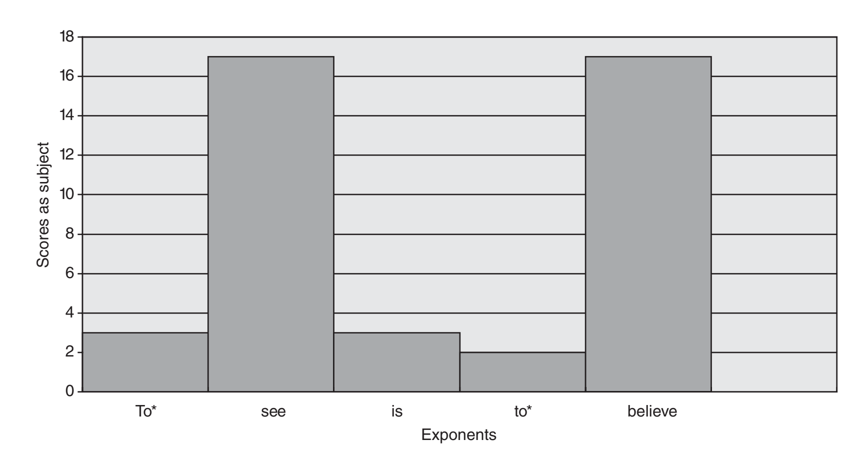


Figure 11.2 Sentence (vii) (A)

fused by the relationship between the interpersonal dynamic of Subject and the presence of nominal elements in a clause, so the preferred gambit was to underline anything that might *in some context* constitute a grammatical Subject. This resulted in up to five Subjects being attributed to a single clause in some cases, such that there was little consistency or accuracy across the set of results as a whole.

The second stage of the experiment, part B, was conducted after a ten-minute coffee break. Having collected all of the responses from part A (which were copied and the originals returned to the students the following week), the tutor introduced the HEET feature though a few simple illustrations, showing how the Subject element is replicated in the tag as a pronoun. The students had no difficulty in recognising and then grasping the mechanism of this commonplace feature of their vernacular usage. Then, a fresh set of sentences was distributed (see Appendix at the end of this chapter) accompanied by two instructions: the first asked the participants to add in a HEET in the space provided to the right of each sentence; the second, after the first task was completed, to underline the Subject element in all of the sentences. Here is the set for Part B with the HEETs added for ease of reference:

(i) The goldfish is in the pond, [so it is].
(ii) The hockey-stick and the ball were left on the bus, [so they were].
(iii) Before the meeting, you should write out the agenda in full, [so you should].
(iv) The internal workings of combustion engines are somewhat of a mystery to me, [so they are].
(v) The man who came to dinner had been busy stealing the cutlery, [so he had].
(vi) Kerry McFadden, the *I'm a celebrity get me out of here* winner, will be in Belfast next week, [so she will].
(vii) Them boys was crossing the road, [so they were].
(viii) I think she tore up her contract, [so she did].

Apart from the replication of one sentence from the original list (which it was thought might form a useful control), it was felt important to avoid repeating verbatim the initial set of sentences. In other words, the object was not to get the students to revise their first responses, but rather to have them confront a fresh set of examples the responses to which would be a direct result of the application of the HEET test.

Given that the students had had no feedback on their attempts at Part A, the level of accuracy in the second stage, which followed in the wake of the HEET insertion, was very much improved – at times remarkably so. Leaving aside for the moment the last two examples, which were consciously designed to raise some further specific issues, all but one of the participants were able to add in accurate tags for examples (i) to (vi). (This participant, the exchange student, clearly struggled with the task, completing only parts of the HEET on the first three examples.) In all, the tag test narrowed down the range of choice for Subject so that there was no longer the large-scale underlining of all nominal elements in a clause. In fact, in the entire sample of 36 responses there were only *six* underlinings of an element in the RESIDUE. All of these 'rogue' underlinings involved sentence (iii) where there were three underlinings of 'agenda', two of 'should' and one of 'meeting'. In the case of the identical sentence (v) in the two parts, whereas the Part A replies had, as noted, highlighted individual items like 'dinner' and 'cutlery' as many times as 'man', Part B produced 20 underlinings of 'The man' and, more gratifying again, 16 underlinings of the full Subject element 'The man who came to dinner'. No student underlined either 'cutlery' or 'dinner' in isolation in their Part B responses.

It was interesting to note how the addition of the HEET in Part B helped draw out the Subjects in (ii) and (vi). In the Subject element of (vi), the apposed phrases involve reference to the *same* entity, eliciting the singular pronoun 'she' in the tag, but because the coordinated

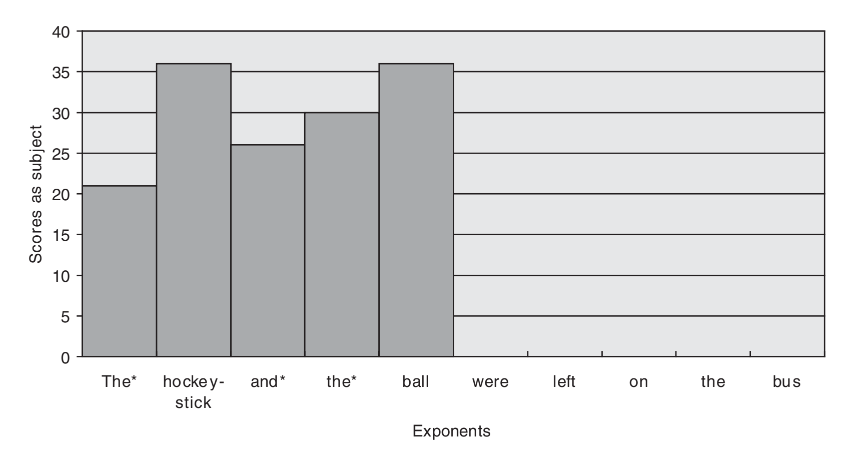


Figure 11.3 Sentence (ii) (B)

noun phrases in (ii) involve the drawing together of *different* referents, the plural pronoun 'they' in the tag is induced. The diagrammatic result for Part B (ii) (see Figure 11.3) is worth setting against that for the equivalent coordinated structure in Part A evidenced earlier in Figure 11.1.

Eighteen students underlined the full extent of the Subject here, while the responses of others bunched around the Subject element. This is in stark contrast to the spread 'skyline' appearance and the lower score threshold displayed in Figure 11.1 (and indeed on all of the visual maps for the Part A responses). And overall, while thE"e still tended, understandably, to be some underlining of individual head words in a phrase acting as Subject, the scattering of responses into the RESIDUE component had, at a stroke, almost entirely disappeared.

There are two further issues which will take us to the end of this section of the study. As noted earlier, sentences (vii) and (viii) in the Part B list were more complex and were designed to draw out further information about particular grammatical categories. Example (vii) exhibited the highest level of accuracy in the test, with 32 of the 36 underlining the full Subject element 'Them boys'. The real interest, however, lies in the nature of the tag provided. As established, the principle of HEET formation involves replicating as the Finite the first auxiliary in a multi-part verb phrase; a verb phrase such as that embodied by (vii). Given that the auxiliary in the matrix clause is 'was', why was it that only three of the group actually replicated this particle while the overwhelming majority altered the Finite to 'were'?

The answer to this puzzle lies in a complex grammatical operation which has come to be known as the 'Northern Subject Rule' (Kallen, 1991; McCafferty, 2004, 2005). So named because it is thought to have originated in dialects of Scotland and northern England, the rule specifies that 'singular concord' is activated in the environment of a third person plural lexical Subject (see Filppula, 1999: 151; Harris, 1993: 145–6; Henry, 1995: 17). Curiously, it seems that singular concord is more likely to occur when the nominal element contains the non-standard plural demonstrative *them* (as opposed standard *those*), as in 'Them eggs is cracked'. However, the application of the singular *–s* suffix is blocked in the environment of a pronominal Subject, so in the relevant example on the Part B list, while 'Them boys was crossing the road' is entirely *consistent* with the Hiberno-English dialect, the construction 'they was [crossing the road]', while commonplace in many other contemporary varieties of non-standard English, is thoroughly *inconsistent* with Irish English. Historical evidence suggests that the

unusual Irish pattern emerged through settlements established in the seventeenth century and that it resulted from a partial assimilation of different varieties of Scottish and English English (McCafferty, 2003: 105). Where the HEET test proves especially useful is in demonstrating the rule 'in action', so to speak. It also helps foreground the subtleties of the feature: even though a few students reproduced the original matrix auxiliary in their HEET, for the majority, native speaker intuition dictated that the direct transfer strategy be overridden in favour of the higher-order syntactic constraint that is the Northern Subject Rule.

The second grammatical issue to be brought under the microscope is raised by the final example, (viii). Students' responses were very interesting, not least because there were more crossings-out and revisions here than on any other example from either set. The overwhelming preference (24) was for 'she' as Subject and 'so she did' as the tag, although eight students opted for 'I' as Subject and 'so I do' as the tag. A further three proposed both options in their response. Why, then, should there be this sort of uncharacteristic disagreement among the Part B returns?

The answer lies in the precise interpersonal status of the 'I think' sequence. Halliday and others have argued that such constructions (like 'I reckon', 'I guess', 'I'm sure' and so on) should be thought of as 'metaphors of modality' (Halliday, 1994: 354; Eggins, 1994: 180–2; Thompson, 1996: 174). This is because, in spite of being technically complete clauses in themselves, they really function as Adjuncts to the clause in much the same way as other types of modal adverbial operators. Thus, it is the 'she tore' sequence which tends to form the 'nub' of the proposition with 'she' as the true grammatical Subject and 'tore' as a fused Finite and Predicator. In this instance, the pro-verb 'did' is needed in order to 'unfuse' the fusion in the formation of the HEET. The majority of students' responses certainly appeared to confirm this 'grammatical metaphor' reading. However, the value of the HEET test, again, lies in its ability to reify abstract grammatical rules for native speakers. To be blunt, in testing the authenticity of grammatical categories like modality metaphors, we normally have nothing other to rely on than this or that grammarian's introspection and intuition. Yet, if users of language can reach their own conclusions about such categories through the kind of linguistic self-reflection developed in the present study, then surely the heuristic and pedagogical benefits for the teaching of grammar will be markedly improved.

11.5 Conclusions

The student's comment which opened this study is testimony to native speaker competence; in spite of its protestation, the remark simply could not have been uttered by someone who did not *know*, if only implicitly, the grammatical structure of their language. Moreover, by focussing on the resources offered by *non-Standard* English, this chapter has suggested that the structure of a seemingly marginal and non-codified dialect of English can tell us a great deal about the grammatical operations which configure all varieties of the language. Of course, the general principle adopted here is not new. Famously, Labov developed a number of grammatical tests to underscore the sophistication of African American Vernacular English (AAVE). He did so in response to the corrective programmes developed for black children by educational psychologists in the 1960s and to answer the charge from the psychologists that black children effectively 'have no language'(Labov, 1972: 204–5 and *passim*). Labov's exploration of the heavily stigmatized AAVE feature known as *copula deletion* demonstrates that the perception (by non-AAVE speakers) of an apparent grammatical flaw in this dialect can be counteracted through a simple syntactic transposition. Thus, where 'He a friend' omits the verb 'to be' in its surface structure, the addition of an interrogative tag will result in its (re)appearance in 'He a friend, isn't he?' or 'He a friend, ain't he?' (Labov, 1972: 48–9). Contrary to the charges of the psychologists, then, the transposition is sufficient to reveal that the 'missing' feature was in fact there all the time. Far from reflecting black speakers' 'inability to think logically', copula deletion, concludes Labov, is simply a consistent, rule-governed feature of a non-standard variety of English.

Another ramification of the present study, and to my mind one of most difficult challenges in pedagogical stylistics, concerns the problem in getting native speaker students to work with grammatical models in the analysis of text. My own experience suggests something of a law of diminishing returns, where the energy devoted to explaining grammatical terms is in inverse proportion to the energy left for their application to text. The HEET test, of course, does not provide all the answers, but the principle it embraces does make for a useful 'way in' to grammatical analysis for native speakers. For example, the HEET test works well as a kind of 'Subject detector' in declarative sentences. It gets us quickly to the propositional 'nub' of the sentence, helping separate out its MOOD and RESIDUE elements. It is particularly useful in contexts where there is some foregrounding of grammatical patterns; indeed, when the HEET test

appears not to ‘fit’ that well, it is often because it is rubbing against some sort of grammatical ‘deviation’. A short text that stylisticians have found useful, and for which the HEET test works well, is Theodore Roethke’s poem ‘Child on Top of a Greenhouse’. The opening lines are:

> The wind billowing out the seat of my britches,
> My feet crackling splinters of glass and dried putty.

This grammatical pattern is interesting in terms of its truncated MOOD element. The addition of the HEET will have no difficulty in pinpointing the Subject elements in these two clauses (respectively, ‘The wind’ and ‘My feet’), but the search for the Finite is less straightforward. The absence of the auxiliary in the matrix clauses blocks the selection of the auxiliary in the HEET. This means that the MOOD element is only partially formed in these clauses (and in all the remaining clauses of the poem) so the central ‘nub’ of their propositions is lost. So while we still retain the dynamism and sheer momentum of the material processes expressed in the Predicators, we lose the finite particles which supply information about tense and modality. The sense this elliptical structure engenders could be read as one intimating urgent action and vigorous movement, but at the same time cutting this action and movement adrift from an anchor in time or temporal ‘finiteness’.

Finally, this essay is intended to contribute to contemporary stylistic work on creativity in language, as in Carter’s recent study of creativity as an all-pervasive feature of everyday verbal interaction – what he terms ‘common talk’ (Carter 2004). The interest here too has been on exploring common talk, but its focus has pointedly been on *non-standard* common talk. Moreover, developing grammar as a resource for studying style still remains a challenge for pedagogical stylistics in the L1 context. In a modest way, this chapter suggests how part of that challenge might be met, so it does.

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Appendix

Week 1: Activity; Part A*

Below are eight fairly straightforward sentences in English. Your task is simply to <u>underline</u> the grammatical Subjects in each and all of the sentences. Don't necessarily expect to find this task easy. We will return to this type of exercise later in the seminar to see if you want to change your mind about any of the sorts of classifications you have made.

(i) The cat is in the garden.
(ii) My aunt and my uncle visit the farm regularly.
(iii) The winner, a local businesswoman, donated the prize to charity.
(iv) The prize was donated to charity by a local businesswoman.
(v) The man who came to dinner had been busy stealing the cutlery.
(vi) A loud knock on the door of her hotel room would have been the only wake-up call on offer that day.
(vii) To see is to believe.
(viii) Mary's claim that mackerel live in trees proved utterly unjustified.

Week 1: Activity; Part B

For the eight sentences below, write in, first of all, a Hiberno-English tag in the space provided. Then underline the grammatical Subjects in the main part of the sentence.

(i) The goldfish is in the pond, ________________.
(ii) The hockey-stick and the ball were left on the bus, _____________.
(iii) Before the meeting, you should write out the agenda in full, ______________.
(iv) The internal workings of combustion engines are somewhat of a mystery to me, _____________.
(v) The man who came to dinner had been busy stealing the cutlery, ___________.
(vi) Kerry McFadden, the *I'm a celebrity get me out of here* winner, will be in Belfast next week, ______.
(vii) Them boys was crossing the road, _________________.
(viii) I think she tore up her contract, ________________.

*

The data here and for Part B are a mixture of attested and introspective examples. Whereas example A (iii), for instance, is from a local newspaper, example A (iv) is my variant on the basic form of (iii) which transposes certain elements in the Subject and Residue. Given that the 'authenticity' of the sixteen examples was not central to the inquiry, it was felt that varying systematically the Subject patterns from one example to the next would make the experiment more challenging and more productive.

12
Language Teaching Through Gricean Glasses

Judit Zerkowitz

12.1 Introduction

Foreign language learners resemble readers of literature in that they must use their imagination and creativity in constantly adjusting and readjusting their interpretations of opaque and shifting meanings. Irrespective of that fact, the popular aim of formal language teaching is to establish unambiguous reference, disregarding any benefit that may come from a particular understanding or, in Kramsch's words, from the 'profit of distinction' (Kramsch, 2001: 16). In theory, intake allows for variety (Ellis, 1994: ch. 7), but in practice 'ECP' (my coinage: English for Communicative Purposes) still advocates impersonal clarity, appropriateness primarily based on the communicative function. One could even say that the language teaching that overemphasizes the communicative function against the expressive and the integrative functions paves the way for some kind of advanced Pidgin, a language to do business in. What can the washback effect be of a testing requirement which holds that the reading task should not require imagination or creativity on the part of the candidate? No tolerance of ambiguity, no extensive reading for pleasure, no 'to me it says': the target language ego is that of a preferably globalized professional, 'stale as railway station sandwiches' and 'sober as Sunday', to borrow from Dylan Thomas.[1] This staleness and sobriety will be explicitly assured, were we to encounter this poetic text, intimating that in those days foil-wrapping was not yet perfected and on Sundays pubs were closed. The sonority of the poem, and the Swansea-feeling those lines convey might, but need not, take care of themselves. Language through literature, if it did not equate the text with any other resource and lose its creative/imaginary, aesthetic, moral, in one word, literary function, could, as

one eminently suitable avenue, offer practice in dealing with those opaque, very personal, yet authentic uses of the target language.

Sentence-based, pure, decontextualized grammar teaching obviously, and highly justifiably, strives for absolute clarity. But it seems that even context-based linguistics, as it filters down to language teaching, also overemphasizes the rational, the single-meaning approach. Stylistics has been accused of disregarding the reader by claiming to provide the grounding for one last and final interpretation (Toolan, 1990). Pragmatic theory is said to aim at explaining 'how the hearer recognizes the overtly intended interpretation of an utterance' (Wilson, 1994: 37). Notice here the choice of the word *overtly*, the use of the singular and the definite article. This suggests that pragmatic disambiguation can single out the most likely intended meaning, but what shall we do with covert, inexplicit, half-intended plurality of meanings? Relevance theory (cf. Sperber and Wilson, 1986) admits that every utterance has a variety of possible interpretations, but some interpretations take more effort to arrive at than others. Therefore, the order of accessibility can be predicted and the single meaning instantly gleaned. According to Sperber and Wilson (1986), hearers are equipped with a very general criterion for evaluating interpretations as they occur to them, a criterion powerful enough to exclude all but a single intepretation. This criterion is the expectation of relevance, a given, while context can be treated as variable. According to the authors' definition, having found an interpretation that satisfies the expectation of relevance 'the hearer need look no further: there will be never more than one' (1994: 44). At the moment maybe so, but texts can be or may seem to be very complex and take longer to unravel than shown in the isolated examples pragmatics books generally limit themselves to. Long texts make us reconsider earlier interpretations of elements: as the large context keeps growing, the same element can produce more than one contextual effect.

In fact, reading literature does resemble learning a new language, as both require extra processing effort and both, more often than not, yield more than one interpretation immediately, and over time. How many language learners are mortified seconds, hours or years after jumping to a single intepretation, when they realize that they should not have been satisfied with the first, the most accessible, the most relevant-looking interpretation? Practising disambiguation, therefore, should take on board that not only closure but also a state of 'pending closure' needs to be tackled: a kind of imaginative/creative openness for reinterpretation.

This cautionary attitude to final unambiguous rational interpretation makes special sense when form-consciousness reaches the level where the text is more representational than referential. Widdowson (1992: 33) makes the following distinction between reference and representation: 'Whereas with reference language is dependent on external and actual context, with representation context is internal, potential and dependent on language: it takes shape in the verbal patterns of the poem'. Such language-dependent internal contexts can always be matched to the actual context with interest, making them re-readable. I have never yet received a 'yes' answer to the question: Have you ever read or heard *Little Red Riding Hood* only once? Literature obviously leans towards the representational end of the cline and so do many coursebooks, in which we find instances of language used for learning and from where the learner will re-savour pronunciation, atmosphere, re-interpret meaning, marvel over grammar, re-use phrases and frequent collocations, imitate style, find his or her target language ego in vicarious experiences within a represented world. McRae signals a new era in language teaching which will be characterized by 'the fuller integration of the text into teaching, the mixing of representational with referential, the development of language awareness concurrently with knowledge about language' (McRae, 1996: 21) Guided by pedagogical stylistics, students may learn ways in which texts keep gaining extra layers of depth, further personal interpretations and time-wise changing relevance.

12.2 Gricean maxims and pedagogical stylistics

In order to investigate the role principles and maxims can play in language teaching, my class of language through literature worked with the Gricean maxims. This was a group of Hungarian students at Eötvös University, Budapest, most of whom were preparing to become teachers of English. Our experimentation is described in sections 12.5 and 12.6 below. It was assumed that Gricean maxims, similarly to pedagogical grammar and its rules, could play a part in language teaching, both teaching the maxims directly, which, on the analogy of focus on forms, can be called focus on functions, or simply pointing out their function in a text being taught, focus on function. We started with the first option and discussed all the maxims, practising them with the original Gricean one- or two-sentence examples, and then read a longer literary text, exploring it from the Gricean angle. What appealed to participants was the fact that for Grice semantics is inseparable from

the psychological and that conversation, loosely interpreted, involves any text where the either/or spirit of truth condition logic can be overruled by contextual considerations. According to Chapman (2005: 142), Grice's theory of conversation aimed not at describing the exact practices and regularities of everyday conversation, but at explaining the ways in which people attribute psychological states or attitudes to each other, in conversation or in any other type of interaction. Grice himself never defines what he means by the term conversation. In this sense, literature may also qualify and we found that using the Gricean maxims when working with literary texts in the language class was appropriate for practising inferring skills. In what follows, a distinction between reference and representation will be made as possibilities of reading out of and into a text. Then the connection between clarity and creativity will be examined. Next, ways in which Gricean logic can be applied to the analysis of narrative fiction is presented. Finally, using a particular text, maxims-inspired language exercises will be designed.

12.3 Referential clarity and representational creativity

The kind of pedagogical stylistics I envisage comes in two versions. One involves the teachers, as part of their education/training/development, to help them analyse texts before devising tasks and to keep them afloat during teaching. The other one, even further simplified, is meant for students, to promote and spice up inferencing. This spice derives from extra interest in analysis: students like to know about speech acts, Gricean maxims and the like, to discover the nuts and bolts of the psychology of textual effect. In what follows I shall limit myself to the application of Gricean maxims in teaching language through literature. Let me begin with an example that highlights the difference between two kinds of cooperation: reading referential and representational texts.

If the following ad appeared in a newspaper, referential clarity would be needed. But it comes from Örkény's *One Minute Stories* (1995), and thus creativity can be practised with it.

"Classified Advertisement, (nostalgia)
Most urgently exchange two-room, third floor apartment with built-in kitchen cabinet on Joliot Curie Square overlooking Eagle Peak for two-room, third floor apartment with built-in kitchen cabinet on Joliot Curie Square
overlooking Eagle Peak. Money no object."

The lack of either the definite or the indefinite article in the text, apart from ad-style parsimony, conveys that **the** two-room apartment of the writer would only be **a** two-room apartment for the reader. What the writer and the reader share as common knowledge is not the specific identity of the flats in question. The reference assignment is explicit, as the notion, although not the particular objects, is clearly named. If the ad had appeared in a newspaper, the readers may have inquired after particular facts. Why would the writer want to exchange his flat for something seemingly identical? What may be the secret reason that makes the urgent exchange necessary? Is there an awkward neighbour? A walled-in cat? Is the advertiser a strange person? Readers will want to clarify what the real-world situation is like. The reader of the Örkény short story, however, knows that searching for further detail, or exact denotation will not work. Some understanding of the puzzling motivation that can lie behind the tautology may come from looking for possible connotations. The pool of mutual knowledge is not in the realm of real apartments but general human nature. Nostalgia, the subtitle, guides the reader in that the story is a parable for how we can feel, what we can be like. We can yearn for what we have. We can yearn for the same, yet not quite the same. We can yearn for the sake of yearning. Our desires can be grotesque. Whatever the interpretation, all the information outside ourselves is in the text; its words make a closed set. They represent what there is. The interpretation to be created is more read into than read out of the text. What needs to be practised is to infer what it can mean not only to an ideal but also the real reader, who, in our case, is the language learner. When learners first meet a text, they can have an impression which can be mostly unintended by the writer, an understanding that begs questions. With clarifications and elicitation we try to reach a moment of efficient cooperation between writer and reader, at which time the reader/learner notices when the writer is winking.

12.4 Grice and the logic in literature

But when does the writer of a representational text wink? The changing contexts of re-readings make the literal meaning an abstraction and implications personal. In relation to poetic effect ‘after a certain point weak implicatures can no longer be considered as intended, so the reader takes responsibility for constructing them. In other words, communication shades off into cognitio’ (MacKenzie 2002: 53). For language learners ‘shading off’ is dangerous: who knows where it might

lead to? The balanced cooperative-communication of the more tangible Gricean analysis allows for a more structured approach. When analysing Maugham's *The Force of Circumstance* sentence by sentence, Short (1996: 372–3) finds that while at the character level the maxims may be broken unostentatiously, at the writer-reader level the same is seen as ostentatious flouting and therefore begs for interpretation. In the same vein, Pratt (1977: 173–4) notes the conspicuous difference in communication at the levels of characters and reader-writer. She finds that every non-observance of the maxims at character level, be it a violation, opting out, or clash, will count as flouting at reader-writer level. No distinction is made between character and reader level for Van Dijk (1977: 46–54), who holds that all Gricean maxims are violated in literary communication as the speaker 'opts out' from the contextual principles of ordinary conversation, so that the here and now does not hold. In contrast, Karpenko (1993) takes for granted that the author wants to communicate and thus observes the Cooperative Principle. She goes so far as to say that the maxims are never violated because all the deviations are within the author's intention and necessary in the given literary work. The reader is never misled, says Karpenko, which I understand in the light of the above, but would like to be phrased differently, in view of all the suspense and surprise books contain. Grice emphasizes that we should make our contribution as informative as required (*for the current purposes of the exchange*) (Grice, 1975: 45). In detective fiction, for example, the current purpose involves leading the reader up the garden path. Leech (1983: 145–50) regards language activity as goal-directed, where multiple goals combine sequentially and simultaneously with one dominating major supraordinate goal being more important than the others. The reader may not be misled at supraordinate goals, but certainly will be misled at subordinate and short-term goals, or else thrillers would not thrill. The notion of the cooperative author assumes that the maxim of relation will never be completely violated. Yet the whole picture may only be revealed at the end, after a long series of partial violations. The reader has to trace the relevance of seemingly irrelevant statements, unbridgeable gaps, scattered clues, apparently unrelated pieces of information until the supraordinate goal, some 'super-relevance' (Wales, 1987) can be conjectured. Leech and Short (1981: 302) find that everything in a written literary text 'counts'. Therefore, 'adherence to the cooperative principle must be assumed even more strongly than for everyday talk exchanges' (idem, ibidem). According to them, the author talks either directly or indirectly to the reader as the use of generic present in narrative past is

clearly direct, and obviously all character conversation indirectly addresses the reader. No matter how direct or indirect the address may be, the willing suspension of disbelief never extends to a total suspension of the Gricean maxims. Our expectations even of seven headed dragons is that they will observe some logic of 'conversation'. The issue really is to see what variety of the Gricean logic prevails in the dialogue of particular contexts, and what interpretation the analyst wants to work with.

12.5 Teaching language through literature using the Gricean logic

Whereas pragmatics generally involves complex theoretical and research work and simple examples, the literary texts I use with my students are complex and the theory simplified for teaching purposes. The chosen text is *In our time*, also by Örkény. The story involves a boy and a girl having coffee every two weeks in a café. The girl is very shy, she hates drawing attention to herself. The boy, on this particular day, says to the waitress that he wants something out of the ordinary. He knows what he wants. He just cannot remember its name. It's a dark liquid, hot, comes in a small cup, with a small spoon, and two white cubes in the saucer. Eventually the manager is called and she says:

> 'We aim to please our regular customers. What was the nature of those cubes?'
>
> 'White. And rather modest in size.'
>
> The waitress and the manager exchanged a quick look. The waitress, who was afraid to laugh in front of the manager, nevertheless could not suppress a giggle. The manager kept her composure.
>
> 'I am sorry, sir, she said, but we don't carry cubes of that size.'
>
> 'Forget it' the man said.
>
> 'What's more, ' the manager added,' I have never come across the liquid in question.'
>
> 'Never mind,' the man said with an exasperated wave of the hand, 'You know what, why don't you just bring me a cup of coffee.'
>
> (Örkény 1995)

Using the Gricean Cooperative Principle we can expect speakers to say the truth, in as many words as needed, in a clear manner, and talking to the point. When the man does not name coffee, whereby he flouts, by obviously not observing the maxims of relevance, manner

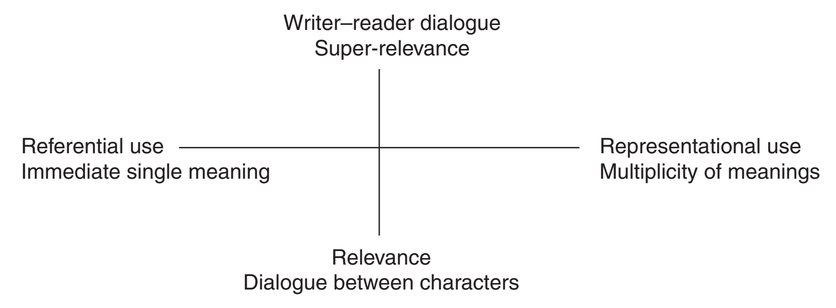


Figure 12.1 Levels and uses of discourse

and quantity, the reason for his language behaviour needs to be found. But could the characters, the girl, the waitress, the manager, and the reader, interpret the flouting the same way? As individuals, interpretations must differ. But also the characters are 'on stage'. Their world is shaped in a different way from the limitations in the worlds of writers and readers. For example, the man does not know that the title of the book the manager is reading, *In our time*, is the title of the short story and therefore an organizing principle for writer and readers. Observing the contextual needs of both reader and learner, I use the system shown in Figure 12.1.

According to Figure 12.1, referential discourse use limits inference to one immediate single meaning that is relevant at the literal level. 'Take two eggs', in a cookery book, entails literal eggs being procured. Representational discourse, on the other hand, allows for individual inferences, personal relevances at the figurative level. 'Take two eggs', in a poem, conjures up associations, thoughts, feelings, symbolic eggs. Not knowing enough of the target language, the learners first must experiment with figurative eggs in order to find their personal super-relevance, similarly to readers of literature.

12.6 From pragmatics to poetics

When anything in the text stands out as unexpected, either quantity, quality, manner or relevance is flouted, it becomes foregrounded and requires interpretation. In what follows I shall present the views we took of the maxims from the point of literature and the tasks that were built on flouting as foregrounding.

Manner: The maxim of manner relies on readerliness, making the speaker/writer responsible for getting across as the norm, while writer-

liness, whereby some responsibility for getting the message would be passed on to the listener/reader, appears to be deviant. This may be the norm in North American English, but it does not apply to oriental cultures, nor certain genres and writers. A readerly-writerly cline could be shown to the students, explaining that varying degrees of reader effort in interpretation is elicited by the wording of the text.

Task: What in the way of telling this text is not clear for you as a learner of the language? What in the way of telling makes you as a reader *wonder what leads to implicatures?*
Find how far the 'what it says' and 'what it may be saying' are from each other for each of the characters and for you as a reader of the story.

This exercise raises the issue of how far the learner of the language can go and how teacher and learner together are trying to make the learner find his or her place within the native speaker boundary. Here, beside interpretation, customary language work can also be done. For instance, ' How do you pronounce the word Yugoslavia?', 'Where is the stress?' 'Let us play the scene in roles, / or re-write it/ but this time the boy asks for tea with lemon, avoiding the use of the words tea and lemon' 'Retell the story as the girl reports it to her grandmother.'

Quantity: Grice's requirement for being as informative as is required is especially sensitive in literature, for everything has the aura of Chekhov's gun. If there is a gun on stage, at some point it must be fired. If a detail does not seem relevant intra-textually at character level, it may still have some extra-textual super-relevance at the writer-reader level.

Task: Look for anything disproportionate in the text.
Does the man under or over-inform the waitress with all the detail of cube-sizes, etc? What connection is there between the extended joke of first mention, second mention, awkward sequence of reference assignment in the coffee-issue and the boy's and the girl's view of modern times?

Quality: The writer generally believes in a tenor, which the reader must be interested in as soon as a vehicle becomes suspicious.

Task: Look for things hard to believe in the text.
Would you agree, and on what textual evidence, that in our story the vehicle is the resistance to the unexpected and the tenor shows lack of humour, a power display, a sad view of our times?

Relation: Grice requires 'the partner's contributions to be appropriate to immediate needs at each stage of the transaction. In these cooperative transactions the participants have some immediate and ultimate aims. As texts unfold linearly, the immediate aim can be seen as the here and now, the small design, and the ultimate aim the final outcome, the grand design. Red herrings are part of generic attractions, but at the very end everything should be dovetailed, the small and grand designs should match.

Task: Look for relevance. Find how the foregrounded small design, the short-term goal matches the grand design, the long-term goal.
What has coffee to do with their relationship, or even, Modern Times?

When we tried to use this approach with secondary students, aged 13–14, they were all involved and seemed to enjoy the Örkény text and the playing with the maxims. At the end of the class some of them asked when they could 'have a literature class in English' again. Apparently, it had been a welcome digression from the general language practice routine. How was this class different from a literature class? The children were taught maxims that they may use in the future with other texts. We included a reasonable amount of language work when first presenting the text and during the frequent re-readings. My experience is that the Gricean glasses allow staying quite close to the text being studied while letting it come alive for the individual learner.

12.7 Conclusion

Creative/imaginative tasks, requiring frequent re-readings, enlightened by a pedagogical stylistic application of Grice's maxims, were designed for texts to be used in teaching language through literature. In this chapter, it has been argued that Grice's maxims can be explained in the simplest terms to language learners and in such a way that the students will be interested in finding implicatures. By practising creativity in reading between the lines, and being aware of the fact that pragmatics not only relies on observing contexts but also personal contribution to meaning-making, students gain confidence and a feeling of responsibility when making inferences.

Note

1 About Swansea, Thomas writes in *Memories of Childhood*: 'its packed streets stale as railway station sandwiches' and its police station 'sober as Sunday'.

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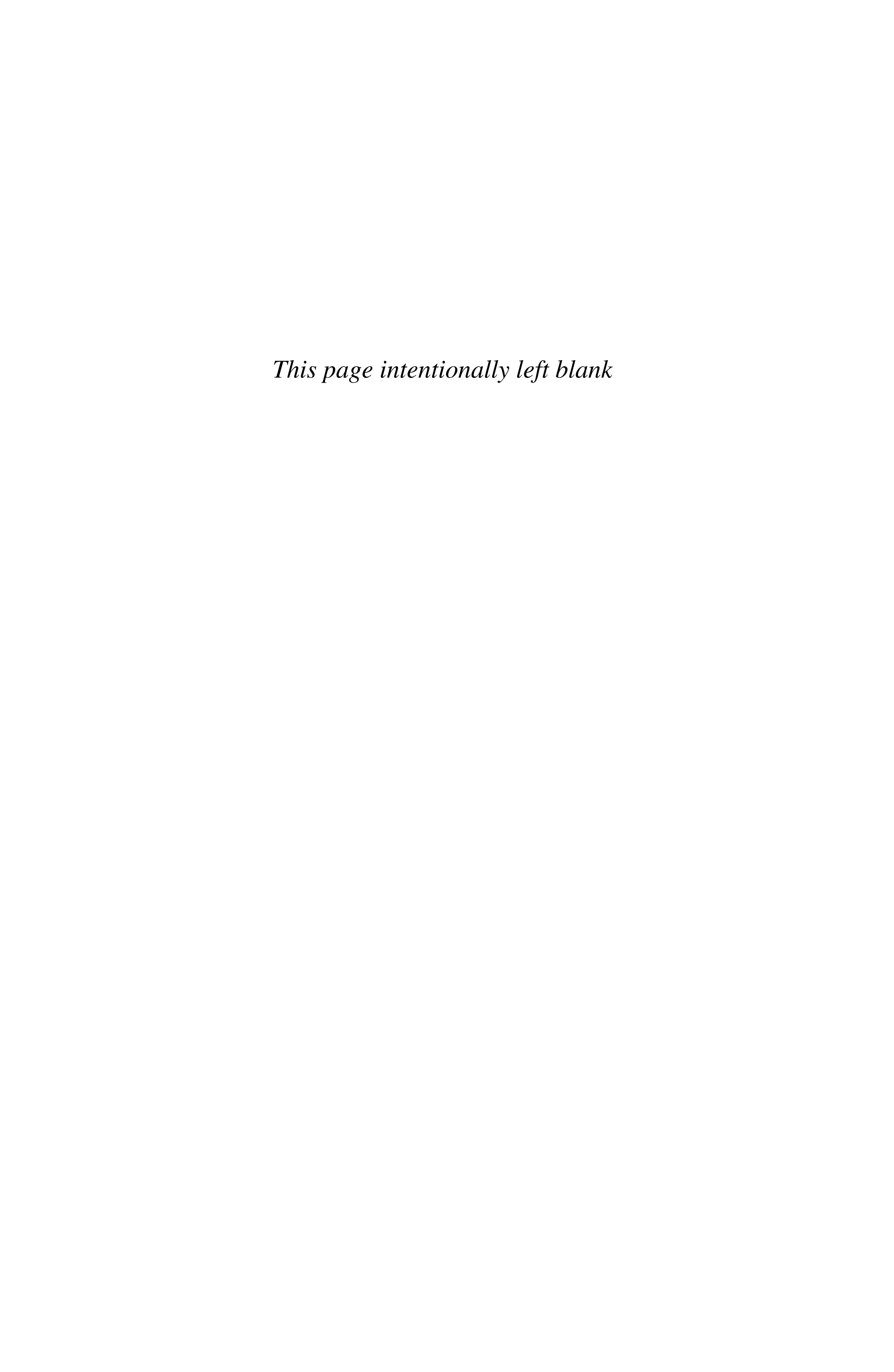
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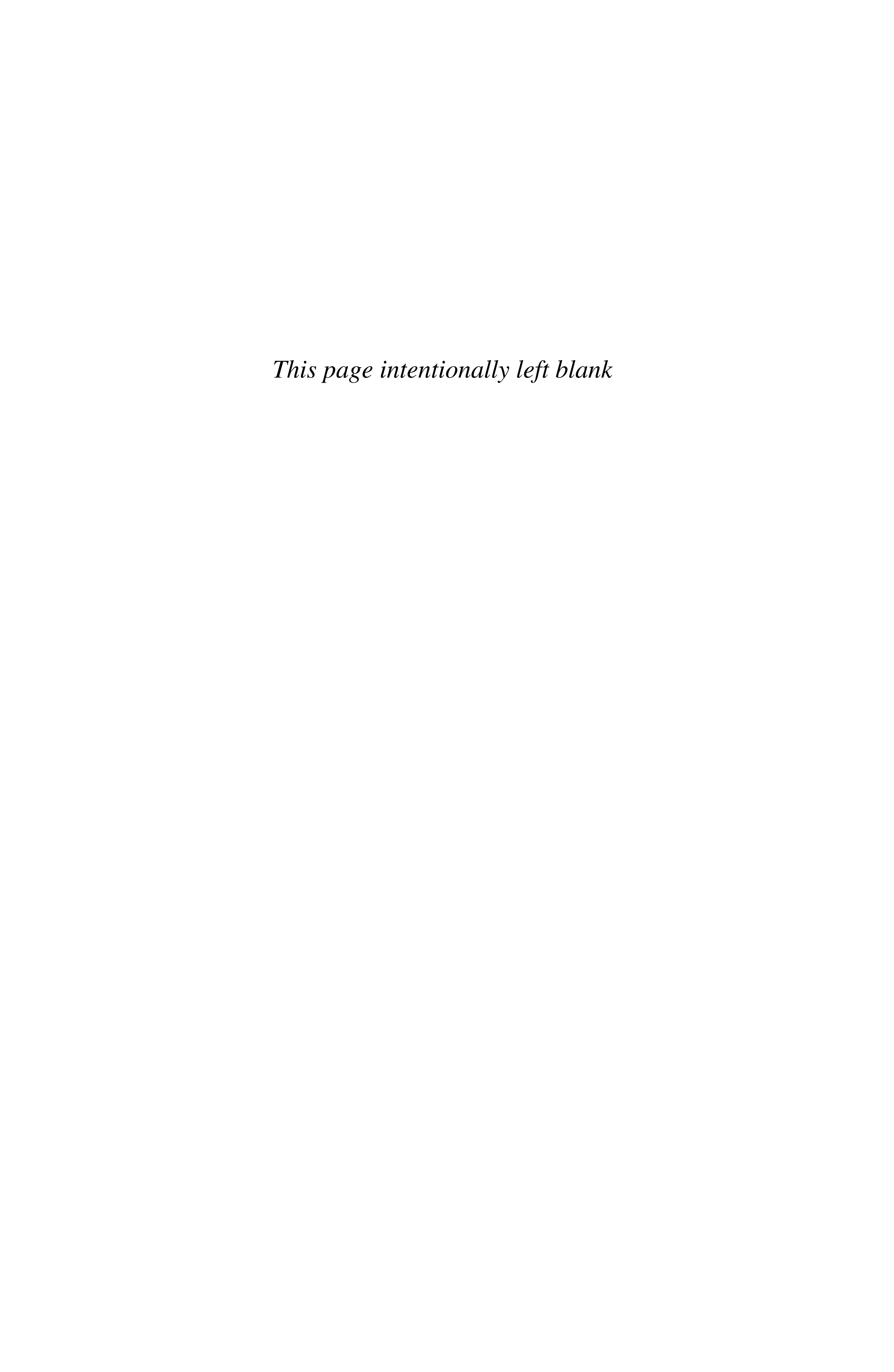
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Part V

Awareness and Cognition


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13
Attention-Directed Literary Education: An Empirical Investigation

David Ian Hanauer

13.1 An empirical approach to literary education

A basic principle of the empirical approach to literary education is that educational decisions are informed by evidence that has been collected in a systematic manner from the classroom (or home) activities. However, the core field of literary studies has tended to base itself more on theoretical argument than on empirical data and this bias towards the theoretical has also found its way into the field of literary education. Many educators who have an extensive understanding of literary interpretation and wide historical and textual knowledge of authors, periods and schools of interpretation and production feel uncomfortable with the epistemology (and ultimately the terminology) of empirical research. This is understandable since the vast majority of literary education programs do not expose student-teachers to any empirical research paradigms and some even present arguments against them.

In many ways, the choice of an empirical approach to research is really a question of epistemological relevance. In other words, can the approach chosen really produce knowledge that is useful for the questions addressed within the field of inquiry? I contend that literary education is by definition an empirical situation and as such will benefit from utilizing both an empirical and a theoretical approach. In most educational settings, regardless of the underlying adopted theory, teachers design class formats, interact with students in many ways, get students to produce a variety of different responses, whether oral or written, and ultimately conduct a process of evaluation. In practical terms, the empirical approach to research on literary education is not very different from this. Its value is that it provides information from the world of practice and response. In some cases, the responses are

counterintuitive and far from the idealizations that tend to be inherent in a purely theoretical approach. Accordingly, empiricism allows change and creativity to enter the literary system and counter some of the more dogmatic responses that sometimes permeate discussions of educational practice and stifle any option for change. In addition, empirical research can provide evidence that can be used to evaluate different positions, thus ultimately enhancing theoretical inquiry.

In this chapter, I will present an approach to literary education that derives from an interdisciplinary, empirical method. I describe a developed model of literary education and then present data from an empirical test. The basic assumption is that this model should be evaluated in the light of the data presented.

13.2 A model of literary education

The model presented here was developed in 1999 as an integration of understandings from the adjacent fields of cognitive psychology, applied linguistics and literary education (see Hanauer, 1999). It defines a central role for the system of attention in developing literary knowledge and builds on ideas first developed in relation to literary awareness (see Zyngier 1994a, 1994b). In broad terms, the system of attention is seen as the gate and gatekeeper of the information that enters the individual's cognitive system for further processing. Only the information that does so can be utilized for the development of new ways of reading and interpreting literary texts. In this sense, literary education is a process of enhancement, whereby the noticing process allows additional information to enter the students' cognitive system and have the potential to develop their interpretive abilities.

Hanauer's (1999) model of literary knowledge development is based on the following three basic principles and definitions:

- *Literary knowledge development*, which defines development in terms of interpretive ability. This principle implies an increased ability to respond and interpret literary texts. Here, it is understood that different approaches to literary interpretation exist. Each focuses on various textual and pragmatic sources of information and provides specific ways of integrating this information into a coherent understanding. To produce these new meanings, students need to be able to examine specific aspects of the literary text, utilize background knowledge and modes of reasoning, and integrate all these components into a coherent written or oral interpretation. Accordingly,

the development of literary knowledge consists of an enhanced ability to select, focus on and utilize information found in a literary text in order to form a contextually appropriate interpretation (Hanauer, 1999).

- *Cognitive concepts of enhanced literacy ability*, which can be defined according to the development of two specific processes: analysis and control (Bialystok, 1990, 1994). Analysis refers to a gradual shift in the form of the information stored in long-term memory. This shift consists of the move from implicit language information to explicit formal information, which is directly accessible to conscious manipulation. Accordingly, it can be easily used for the creation of interpretive meaning and recognition purposes. Control consists of a shift in the ability to focus selectively on specific information. In this sense, it implies the process of allocating attention to specific representations of knowledge and the ability to move between representations in a manner which allows a fluent completion of the task at hand. As a result of these two processes, a student undergoing educational development should have increased its ability to select, focus on and integrate specific information within a verbal structure.
- *Understanding the system of attention*: As defined within cognitive paradigms, this system controls the quality and quantity of information that enters the individuals' minds by selecting the information to be addressed from the array of information that a person is exposed to. In reading, the potential information in a text is much greater than what is actually addressed by any one specific reader (Sharwood-Smith, 1994; Schmidt, 1990). It is the system of attention that 'notices' linguistic and pragmatic information in the literary text. As defined by Tomlin and Villa (1994), attention is divided into three interrelated but separate functions: alertness, orientation and detection. Alertness is defined as a 'general readiness to deal with incoming stimuli' (1994: 190). Orientation is the directing of attentional resources to a specific class or type of stimuli. Detection is understood as 'the cognitive registration of sensory stimuli' (1994: 192). Alertness can function independently and involves a general heightening of the individual's ability to select information. Alertness can also activate the function of orientation, which involves committing attention resources to search for a specific type of sensory information. Both alertness and orientation enhance the function of detection, a process that 'selects, or engages, a particular and specific bit of information' (1994: 192). Only information that is

> detected can undergo further processing. Through the process of detection, specific stimuli are registered in one's memory. Accordingly, this process is crucial for learning to take place. Activation of the process of attention results from an increased internal awareness of potential stimuli that are of interest for the completion of a specific cognitive process. It should be understood that the development of literary knowledge involves a change in the way knowledge is represented in the learner's mind. This change involves the conversion of implicit knowledge organized around meanings into explicit knowledge organized around forms and, as such, this allows an increased ability to focus on relevant and specific information. Figure 13.1 schematically presents the model described above (Hanauer, 1999).

As can be seen in Figure 13.1, the model essentially presents a circular movement that emphasizes the role of formal instruction of explicit information in increasing the amount of information that is noticed by the literary student. This model shows that formal, explicit instruction enhances the student's awareness of specific types of information that can be found in the literary text. This heightened awareness activates the functions of alertness and orientation which in turn enhance the individual's ability to detect specific information in the literary text. This process results in increased amounts of new information entering the individual learner's cognitive system.

Once novel information from the literary text has been detected and has entered the individual's cognitive system, this information can

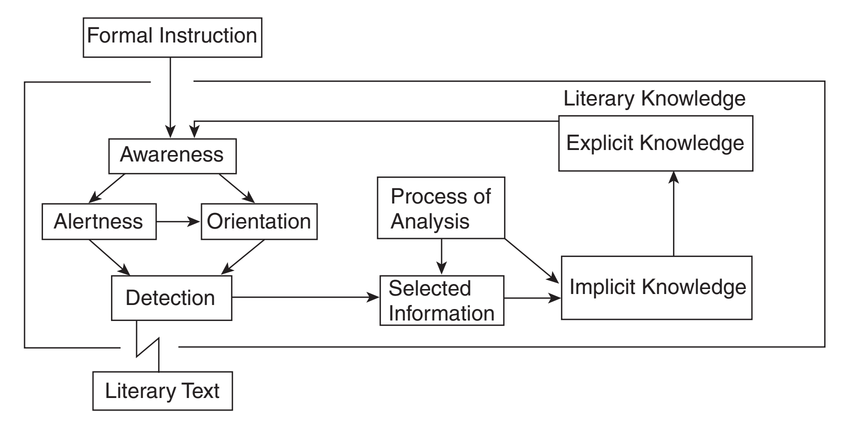


Figure 13.1 Model of literary knowledge development

undergo a process of analysis, which may transform the selected information from the level of implicit, unanalyzed information into explicit, analyzed information. This is a gradual and partial process. The analysis of the selected information adds symbolic and formal levels to the original information. It can also be additive and transforms the information into an explicitly accessible form that can be used for interpretive purposes. In this framework, a literary interpretation consists of selected information from a literary text organized according to a pattern of formal and symbolic relations. It is assumed that these patterns are explicit so that they can be applied in oral and written interpretations. Following a process of analysis that transforms selected information into an explicitly analysed format stored in long-term memory, this information, in turn, increases the individual's awareness of new instances of the same type of information. This heightened awareness allows readers to notice information that is relevant for the patterns of literary interpretation that they have developed and to notice an ever growing number of instances of this type of information in new literary texts. This process creates an internal loop that provides an opportunity for individuals to develop their own interpretive patterns and to develop their own analyses of noticed information that in turn will be stored in an explicit, analysed form that can be used for interpretive processes.

In summary, the model described here posits that awareness and the system of attention have central roles in knowledge development. The starting point is an awareness of information within the literary text. This can manifest itself in the form of a general alertness for patterns in the text or an orientation towards specific patterns. Awareness can be heightened by explicit knowledge of literary patterns or by formal instruction. This in turn influences which patterns will be detected and thus enter the individual's cognitive system for further processing. As presented above, information that enters the cognitive system can undergo further analysis and develop the wider representation of this knowledge. Once knowledge has been converted into a more analyzed and explicit form, the learner has more control over this information and can selectively and appropriately focus and detect this information in literary texts.

It is important to note that the role of literary education within this model is one which creates a framework through which students will become aware of specific components and patterns of relations within a literary text. However, this model does not assume that explicit instruction directly develops the students' knowledge. Rather, it makes

students aware of additional textual aspects and components that can be addressed. In this way, it allows students to increase the amount and type of information that can be internalized and then analysed.

13.3 Testing the model

The basic principle of this empirical approach to literary education is that questions relating to educational practice are answered by carefully considering data systematically. To do so, the following research question may be posed:

1. To what extent do explicit and implicit educational methods develop readers' abilities to provide interpretive understandings of new poetry?

This research question addresses the role played by the literary educator in enhancing interpretive abilities. It sets a comparison between an educator's role as the explicator and modeller of a literary interpretation and his or her role as the facilitator of a situation in which students find their own interpretative path. The model described above hypothesizes that, by explicitly presenting literary interpretations to students, specific components of the type of analysis that is modelled will be internalized and, thus, will ultimately develop students' interpretive abilities. Although it is possible that by reading and discussing literary texts by themselves students will develop interpretive abilities, it is the assumption here that explicit instruction will enhance their interpretive skills in a shorter period of time.

The overall approach to testing a research question of this kind consists of a classic educational design – the pre-test, post-test, intervention study. In this design, two educational approaches are compared. It is necessary to keep all factors constant except for the type of instruction that is provided. In this study, this involves a comparison between the formal instruction of explicit literary interpretations proffered by an experienced literary educator and implicit instruction through student groups and personal readings of literary texts. In the quasi-experimental design, students are tested for their ability to interpret literary texts of a specific kind before and after the educational intervention. The assumption is that before the education intervention there will be no differences between the two groups. If any significant differences are found after the formal intervention, then it can be assumed that this difference can be due to the use of one or more educational methods.

Method

Participants

40 twelfth graders in an upper-middle class high school in the Tel-Aviv area took part in this study. They were all native Hebrew speakers between the ages of 17 and 18 and were randomly chosen from a group of 110 students from the same high school who had chosen to major in science. The forty students were then randomly divided into two groups of twenty.

Materials

Eight poems by the Israeli poet Y. Amichai were chosen for this study (Amichai, 1969): Poem 1: 'El Maleh Rehamin' ('God of Mercy'), Poem 2: 'Lo Ke Brosh' ('Not as a tree'), Poem 3: 'Achshav Ke She Hamaim Lochatzim Be Oz' ('Now that the water's current is strong'), Poem 4: 'Merobah Tet Vav' (The Square of Tet Vav'), Poem 5: 'Elohim Me Rachem al Yelde Ha Gan' (God pities kindergarten children'), Poem 6: 'Reach Ha Benzin Ole Be Afee' ('The smell of petrol'), Poem 7: 'Geshem Be Sadeh Ha Krav' ('Rain on the battlefield') and Poem 8: 'Avi' (My father). Two criteria were used in choosing these poems: a) that they present the characteristic literary patterns of Amichai's poems (Arpali, 1986); and b) that they were unknown to the students before the intervention study.

Tasks

Participants were asked to write six interpretations of four poems by Amichai according to the following scheme:

1. *Pre-intervention stage* – all participants produced one written interpretation for Poems 1 and 2 before the intervention.
2. *Post-intervention stage* – all participants were asked to produce written interpretations for the same poems (1 and 2).
3. *Post-intervention stage* – all participants produced written interpretations for Poems 3 and 4. Neither of these two poems had previously been analyzed or presented in the study.

The instruction was the same for all six interpretations: 'Read the following poem carefully and then write a literary interpretation of the poem.'

Procedure

The study was conducted in three stages:

- *Stage One*: The forty participants in this study were randomly assigned to one of two groups – the explicit modelling group and

the implicit discussion instruction group. All participants were presented with Poems 1 and 2 and were asked to produce a written interpretation for each. A single-class session of 50 minutes was provided for each analysis. All written interpretations were collected.

- *Stage Two*: A ten-hour instruction programme consisting of three 50-minute lessons per week for four weeks was given to the two groups. The same instructor taught both groups. The explicit modelling group was presented with a summary of Amichai's writing style, a list of literary patterns that characterizes his poetry and a set with the four poems that were analysed. The analysis of the poems was used to exemplify the way the characteristic patterns of Amichai's poetry are used to interpret his poetry. The implicit discussion instruction group was presented with four poems from the same period as Amichai's in addition to the four poems initially selected. Participants were required to read and re-read the Amichai poems and to compare them to those of other poets of the same period. The teacher initiated small group discussions within which the participants could discuss the characteristic poetic patterns and their interpretation.
- *Stage Three*: Following the ten hours of educational instruction, all participants were once again presented with Poems 1 and 2 and were asked to produce a written interpretation for each. At the end of the session the researcher collected the written interpretations. Following this, Poems 3 and 4 were presented to the participants for which they were required to write written interpretations. Once again, two 50-minute sessions were assigned in order to complete these tasks.

Measure of interpretation

In order to compare interpretive abilities in the pre- and post-stages a tool for the evaluation of literary interpretation was developed. Initially, a list of literary patterns was compiled by summarizing all the literary patterns presented by the main literary critics who have researched Amichai's poetry. In addition to the literary critics, three high school literature teachers (from the school where the study was conducted) were asked to make a list of Amichai's characteristic patterns. The final list consisted of all the literary patterns found by the literary critics and the high school teachers. This list was then arranged into three levels of patterns according to the literary interpretation-testing tool developed by Hanauer (1996). This tool defines literary interpretation as consisting of three hierarchical levels – local, linking

and global patterns. The list of Amichai's characteristic patterns consisted of 29 local patterns, 26 linking patterns and 28 global patterns. In addition, in order to capture novel patterns of interpretation that were not within the tool specifically designed in relation to Amichai's poetry, the original tool (Hanauer, 1996) which defines patterns of interpretation on a structural level was also used. By using both the original Hanauer (1996) tool and the author-specific one, it was possible to code all students' interpretations as types of literary patterns. Both tools were used to transform the participants' responses into sets of literary patterns. Two high school literature teachers used these tools and two lists were compiled for each interpretation – one for the author's specific patterns and another for the general literary patterns. Inter-rater reliability between the two teachers was 87%. At the end of the second stage of analysis, all 240 written interpretations (6 interpretations by 40 participants) had been transformed into lists of literary patterns using both tools.

13.4 Results

It is important to stress that randomness is necessary here so as to establish that any differences in the post-test stage were the result of educational intervention. A MANOVA (multivariate analysis of variance) was calculated using the groups as the independent variable and global author-specific patterns and linking author-specific patterns as the dependent variables. Hotellings T^2 multivariate generalization of the univariate *t* value was used. The analysis did not include local author-specific patterns as only a very small number of students actually used local patterns. An independent MANOVA was conducted for each of the poems. The MANOVA did not reveal any significant differences between the groups for either of the poems (Poem 1: Hotellings $T^2 = 1.26$, $p > 0.05$; Poem 2: Hotellings $T^2 = 0.37$, $p > 0.05$).

Since no differences between the groups were found in the pre-intervention stage, the role of the educational intervention can now be addressed. As discussed above, the model presented here hypothesizes that the explicit instruction group will show greater gains in the post-test interpretations. In order to test this hypothesis, two repeated measures, two-way ANOVAs (analysis of variance) were calculated with the groups as the between-subjects independent variable, *time* as the within-subject independent variable and *frequency of author-specific patterns* as the dependent variable. For the first ANOVA, the dependent variable was the frequency of use of global author-specific patterns by the two

groups when interpreting the two poems. For the second ANOVA, the dependent variable was the frequency of the use of linking author-specific patterns by the two groups when interpreting the two poems.

Table 13.1 presents the mean frequency of the use of global and linking author-specific patterns for the explicit modeling and open discussion educational groups for two poems both before and after the educational intervention.

As can be seen in Table 13.1, both the implicit discussion and explicit modelling educational groups use more author-specific patterns in the post-intervention condition than in the pre-intervention. Two repeated measures, two-way ANOVAs, were calculated to test the significance of these results. For both the global and linking author-specific data, the interaction between group and time was found to be significant [global data, $F(1,78) = 17.96$, $p < 0.001$; linking data, $F(1,78) = 34.55$, $p < 0.001$]. In addition, main effects were found for both group and time in both the global and linking data sets [global data, GROUP, $F(1,78) = 25.12$, $p < 0.001$; TIME, $F(1,78) = 86.35$, $p < 0.001$; linking data, GROUP, $F(1,78) = 16.54$, $p < 0.001$; TIME, $F(1,78) = 110.16$, $p < 0.001$]. The interaction between group and time in the global and linking data result from the difference between the groups in the post-intervention condition. The explicit modeling group used a significantly greater number of both linking and global author-specific patterns than the open discussion group. Thus, both the global and linking data reveal that the explicit modeling group made much greater gains in their use of author-specific patterns in interpretation after educational intervention than did the implicit discussion group.

The hypothesis that the two educational groups will not develop to the same degree of awareness was further evaluated by comparison of

Table 13.1 Global and linking author-specific patterns (pre- and post-intervention)

TIME:	*PRE-INTERVENTION*		*POST-INTERVENTION*	
PATTERN TYPE:	*GLOBAL*	*LINKING*	*GLOBAL*	*LINKING*
GROUP				
EXPLICIT MODELING	6.92 (2.21)	4.90 (2.28)	13.02 (3.87)	12.42 (4.04)
IMPLICIT DISCUSSION	5.92 (1.30)	4.30 (1.46)	7.52 (2.32)	5.77 (2.44)

the use of author-specific patterns in the interpretation of the two unseen texts (Poems 3 and 4) in the post-intervention condition. Table 13.2 presents the mean frequency of use of global and linking author-specific patterns for the explicit modeling and open discussion educational groups for the two new poems in the post-intervention condition.

As can be seen in Table 13.2, the explicit modelling group used more author-specific literary patterns in their interpretation than did the open discussion group. In order to evaluate this result, two MANOVAs were calculated using the group as the independent variable and global author-specific patterns and linking author-specific patterns as the dependent variables. Hotellings T^2 multivariate generalization of the univariate *t* value was used. An independent MANOVA was conducted for each of the poems. For both poems, significant differences were found between the groups (Poem 3: Hotellings $T^2 = 10.07$, $p < 0.01$; Poem 4: Hotellings $T^2 = 15.10$, $p < 0.01$). Hence, univariate F-tests were calculated to determine which variable contributed to the overall difference. For Poem 3, a significant difference was found only for the global data but not for the linking data [global data, $F(1,38) = 14.82$, $p < 0.01$; linking data, $F(1,38) = 1.68$, $p > 0.05$]. For Poem 4, a significant difference was found for both the global and linking data [global data $F(1,38) = 16.50$, $p < 0.01$; linking data, $F(1,38) = 21.47$, $p < 0.01$]. These results show a clear advantage for the explicit modeling group over the open discussion group and this supports the predictions of the model.

13.5 Discussion

These results proffer evidence that the explicit instruction of literary patterns enhance students' abilities to use these patterns in independent interpretations of novel poems. Explicit modelling was found to be significantly more effective at developing this ability than

Table 13.2 Global and linking author-specific patterns in the post-intervention condition

	POEM 3		*POEM 4*	
	global	*linking*	*global*	*linking*
Explicit modelling	7.80 (1.98)	4.10 (1.60)	11.90 (3.48)	7.20 (3.06)
Open discussion	5.40 (1.63)	3.10 (1.54)	7.90 (4.17)	3.40 (1.83)

implicit discussion groups. The model presented above explains these results on the basis of increased awareness (and thus detection) of the presence of patterns within the new poems that were read. From an empirical, educational viewpoint, this study supports explicit instruction as a way of allowing new information to enter the individual's cognitive system. As demonstrated by the empirical evidence of this study, the explicit modeling of a system of interpretation increases students' abilities to independently use that system of interpretation in novel cases. The ramifications of this are that a variety of theoretical positions can and should be modeled in the literary classroom and that this modeling should increase students' interpretive abilities. It is important to note that in order for explicit modeling of systems of literary interpretation to work, theoretical as well as empirical research needs to be conducted in order to facilitate an understanding of how the system of interpretation functions. In this sense, the empirical and the theoretical in combination with an explicit educational approach can enhance and widen students' interpretive abilities.

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14

What Reading Does to Readers: Stereotypes, Foregrounding and Language Learning

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14.1 Linguistics and literary studies

Linguistics and literary studies are neighbouring disciplines, both drawing heavily on language, communication, and the way people relate to each other and the world. Linguistics grew out of preconceived elements and empirical observations, gradually making way to more abstract theories of language. These developments, abstract as they may have been, were always accompanied by practical questions: how to learn and teach foreign languages, what script to use to render spoken language in a written form, how to improve the linguistic skills of young or professional people, or how to use language in a persuasive way. The social gains from this development are obvious.

Yet amidst all these diverse aspects embodied in applied linguistics, one domain is conspicuously lacking: literature. That is in itself strange, as the beginnings of literary studies, especially in the western world, immediately led to the investigation of 'applied' issues, especially the role of literature in society. Yet few such issues have been addressed or incorporated in applied linguistics, although they lie at the very heart of the social fabric: they concern matters such as freedom and diversity, politics and education. Over the past decades, however, some research in this area has been developed. Let us point out a few strands in this approach.

14.2 Empirical research on reading literature

One strand of such research focusses on narrative perspective, namely the perceptual or ideological 'point of view' from which stories are told.

*We are particularly grateful to David Hanauer, Greg Watson and Sonia Zyngier for valuable comments on a previous version of this chapter. Needless to say, all possible shortcomings are ours.

This branch of literary studies, called narratology, has a long tradition in which various linguistic structures that are responsible for the creation and maintenance of such a perspective are studied and categorized. Most of these studies focus on textual aspects, but recently scholars have begun to look at how readers process and react to such features. As a matter of fact, the field has recently been named 'Psycho-narratology' by Bortolussi and Dixon (2003). Why this is important transpires when one realizes that in the theoretical literature particular forms of narrative perspective are associated with the ability to raise appreciation for or sympathy with characters in a story. If that be the case, such structures could become a powerful means to influence people's perceptions and attitudes.

A second strand of empirical studies concentrates on the theory of *foregrounding* (sometimes also called the theory of defamiliarization or de-automatization). In its first systematic formulation by Shklovsky (1917), the function of art and literature is to make us see the world in a new and fresh light. This is achieved by deviating from the routine and the habitual, by undermining perceptual habits and entrenched categories, and by making forms difficult, so that processes of perception and comprehension are slowed down. There is empirical evidence for this theory, in that foregrounded stretches of text have been found to raise surprise in readers, that such text passages are felt as important and worthy of discussion in comparison to non-foregrounded parts of the same text, and that they are experienced as more emotional (Miall and Kuiken 1994; van Peer 1986; Hakemulder 2004; van Peer and Hakemulder 2005). One of the issues which have remained unclear in this strand of research is whether foregrounding can also contribute to the reduction of stereotypes, which is the focus of this chapter.

A third stand of empirical investigations of literature is formed by research into *effects*. If, according to various theories, literature is beneficial to individual development or indeed to society as a whole, then one wishes to know whether such effects are indeed observable. Hakemulder (2000) reviews the relevant literature and shows that some of the research provides reliable evidence that under certain circumstances reading indeed influences readers' concepts, attitudes and behaviour.

If indeed it is the case that reading literature has an effect on cognitive views and moral attitudes, then it becomes essential that people familiarize themselves with works of literature. In practice, for instance, it could mean that education should invest in the reading of literature in school. Hakemulder's research reveals especially two areas where

the existing studies support the hypothesis of literature's influence on moral concepts, attitudes and behavior: the way in which outsiders and sex-roles are viewed. This could be reason enough to select texts for reading in which these aspects play an important role as thematic material[1] – at least when we are of the opinion that it is important for young people to develop attitudes of tolerance to and cooperation with outside groups, and that they develop non-repressive gender roles. In any case, the argument makes clear enough that on the one hand the existing research allows us to lay some rational foundations of curricular choices with respect to the reading of literary texts, and on the other hand makes it clear that we still lack good information on many other aspects that relate to such curricular matters, requiring further examination. This is where our own research comes in.

14.3 The study

What still remains unclear is whether observed effects are due to the reading of literary texts themselves, or to the subsequent treatment of the texts in group discussion, since the design of most experiments does not allow the disentanglement of these two variables. Often enough, various texts are read, and then discussed in group, and the time devoted to such discussions far outweighs the amount of time spent on reading. Maybe the effects on concepts, attitudes or behavior registered by these studies are due in part – or even predominantly – to the group interaction, or to the influence of the group leader, or to some other aspect of the dynamics of group discussions that have not been controlled.

We therefore wished to distinguish between effects of reading *per se* and those created by reading *plus* discussion. This issue does not stand wholly unexamined, however. In an incisive study, Hanauer (2001) investigated the role of explicit and implicit instructional methods for teaching literature (including group discussion) (cf. also his contribution to the present volume). For the past two decades, arguments have been put forward against the explicit teaching of literary techniques, since this would (according to the critics) defranchise the learner and would thwart the development of individual autonomy at the expense of slavish imitation of the experts, thus blocking autonomous learning. Those critics have proposed free group discussion as an alternative, and have promoted this in the educational system in various western countries. The problem here is that the arguments on which the proposals were based were largely of an ideological kind, with little empirical

support. By contrast, Hanauer's contribution shows exactly a marked advantage of explicit instructional methods over group discussion with respect to independent learning. In the present chapter, we wish to investigate the influence of reading vs discussion with respect to stereotypical attitudes.

Our research was carried out in Munich, a German town with a strong cosmopolitan slant. It was chosen so that we could investigate attitudes of Germans to non-Germans and vice versa. We opted for the latter because of the existence of strong stereotypes of Germans, based (in large part) on the gruesome atrocities conducted by the Nazi regime between 1933 and 1945, stereotypes that are still widespread in Europe and elsewhere. This historical context makes the stereotypes particularly salient, whence they are all the more appropriate to our aims. It was easier to play on the non-Germans' stereotypes in an investigation than on Germans' own stereotypes of foreigners, since that group is too heterogeneous to answer to one stereotype: Munich is populated by significantly large groups of Bosnian, Croatian, Greek, Italian, Polish, Serbian, and Turkish ethnic groups, to name only a few. For this reason, we decided to investigate whether reading literature could have an influence on the mitigation of stereotypical attitudes *vis-à-vis* Germans held by non-German residents.

In doing so, we deviated from the usual perspective from which stereotypes are studied, which concentrate on majority populations' stereotypes of minorities in their midst; see, for instance, Brown (1995). In our study, by contrast, it is the minority's stereotypes of a majority population that are investigated. Since our subjects were foreign-language learners, the existing stereotypes of Germans could impede or inhibit their learning processes or their motivational basis. The present study allows us, therefore, to see whether reading literary texts in that foreign language can reduce or overcome such stereotypes, thus boosting motivation and learning.

To distinguish between reading *per se* and potential effects of additional discussion, we divided participants into two experimental groups (*EG1* and *EG2)*: *EG1* only read the texts and *EG2* read the texts, but also engaged in a group discussion of about 90 minutes (per text). Since the investigation was a field experiment, in which randomization to the experimental condition was not possible, we added a control group (*CG*): participants in this group answered the same questions as those in the *EGs*, but did not read the literary texts. By comparing the answers of these three groups, we could distinguish between the influence of three variables: no reading (*CG*), reading (*EG1*) and reading plus dis-

cussion (*EG2*). To determine the effects of the variables, we opted for a pre-test post-test design. This means that we asked participants questions gauging their stereotypes about Germans both *before* and *after* having been exposed to the texts.

So, our first hypothesis (H_1) was that *Reading literary texts AND subsequently discussing them in group decreases the amount of prejudice against a group MORE than merely reading these texts*. The null-hypothesis states that there are no significant differences regarding prejudices of our readers toward Germans between *EG1* and *EG2*. We also hypothesized that the mere fact of having read the texts would decrease the amount of prejudice in comparison to a group of comparable participants who had not read these texts. This was our second hypothesis (H_2): *Reading literary texts decreases the amount of prejudice against a group*. The corresponding null-hypothesis in this case asserts that there are no significant differences in the prejudices against an outgroup held by participants of groups *EG1*, *EG2* and *CG*.

Participants in the field experiment were 80 foreign students of German language of intermediate linguistic proficiency. All of them were living in Munich at the time of the investigation, thus having multiple possibilities to come into contact with German people and culture They had lived a minimum of 18 months in Germany, making them rather well acquainted with everyday German life and institutions.

Unfortunately, the distribution across gender was not nearly equal: 55 female and 25 males, with ages ranging from 20 to 30 years. Except for two subjects, all had the equivalent certificate of the end of German high school. As to their reading habits, 74 per cent of participants said that they liked reading literature 'very much' or 'rather much', so that in all probability they had a somewhat higher reading interest and motivation than may be expected from the general population. Another drawback of our study was that the sample was rather heterogeneous, judged from participants' cultural backgrounds: Spanish (12), Russian (7), Polish (6), etc. On the other hand, this heterogeneity does reflect the group of language learners of this level in major towns in Germany, and may therefore be representative of this group. Moreover, one should remember that the heterogeneity works *against* our hypothesis: the differences between the various cultures work against a unified influence of the independent variable. Hence, if we nevertheless found significance, this result could be said to be robust.

Since the Second World War and Nazism are the most frequently cited historical events in elicited prejudices about Germany, we decided to select texts that were thematically related to these issues. Especially

relevant to our purposes seemed texts advocating resistance against Nazism, testifying to the existence of that part of German society that fought actively against the Hitler regime. We chose a poem and a piece of prose. The poem was Bertolt Brecht's *Deutschland*, written in 1933 and first published in 1934 in Paris, while Brecht was already living in exile in Denmark. The poem is a dramatic indictment of the political regime of the poet's own country, starting with the lines:

> Deutschland, bleiche Mutter
> Wie ein Gespenst sitzt Du unter den Völkern.[2]

The prose extracts derived from Alexander Goeb's *Er war sechzehn, als man ihn hängte* ('He was sixteen, when they hanged him', published 1981), based on a diary kept by Bartholomäus Schink during the Second World War, as a member of a resistance group operating in Ehrenfeld, a neighbourhood of Cologne, consisting of young people roughly in the same age group (or, in the case of Schink himself, even considerably younger) as our participants. Three passages were selected: one about how to get hold of firearms, a description of bitter resistance against the enemy – one's own government – and a report on the arrest of a member of the group – containing allusions to the writer's own imminent end.

During the field experiment,[3] three groups of students were allocated to the two experimental conditions (*EG1*, *EG2*) or to the control condition (*CG*). Since the variable of group discussion excludes random allocation of subjects to the various conditions – thus potentially undermining the causal connection between reading and a possible prejudice decrease – the same pretest was run in both experimental groups and in the control group. The overall design of the study is shown in Table 14.1.

Table 14.1 Design of the study

EG1	*EG2*	*CG*
Pre-intervention test	*Pre-intervention test*	*Pre-intervention test*
Reading	*Reading + 2 × 90 minutes of discussion*	–
12 days	12 days	12 days
Post-intervention test	*Post-intervention test*	*Post-intervention test*

As a method for data collection we employed questionnaires, mainly concerned with prejudice against Germany. From the extensive literature reporting stereotypes on Germans (see, for instance, Blaicher, 1992; Craig, 1981; Husemann, 1987; Leiner, 1991) we constructed 14 questions probing the degree to which prejudices against Germans were held by our participants. Brief 'scenarios' were presented in which a particular prejudice was embodied; participants indicated on semantic differential scales the degree to which they agreed (or not) with the outcome of the scenario. In the pre- and post-intervention tests, different formulations of the scenarios were presented. For instance, in investigating whether our readers perceived Germans as 'helpful'/'unhelpful', we described a street scene in which someone needs immediate help in the pre-test; in the post-test the scenario is about an earthquake in Turkey demanding immediate financial help from people in Germany. In both cases, participants are requested to indicate to what extent they think Germans will be ready to come to the help of the people concerned.

Participants first filled out the pretest, those of *EG1* then read the two texts selected, those in *EG2* did the same, followed by 90 minutes of classroom discussion for each text. This discussion centered on textual difficulties and their interpretation (within the historical context). For example, this passage from Brecht's poem:

> In deinem Hause
> Wird laut gebrüllt, was Lüge ist.
> Aber die Wahrheit
> Muß schweigen,
> Ist es so?[4]

What are these 'lies'? Who tells them? For what reasons? What is meant by the 'house'? What is the 'truth' in this case? These are a few of the typical questions that participants discussed during the time after the initial reading of the text. Or, in the case of the text by Alexander Goeb, they discussed the historical reality of the resistance group, as well as their efforts at identifying emotionally with these young people and their brave acts of resistance against the Nazi regime.

It must be pointed out that the texts chosen were foregrounded, presenting an unusual perspective, and thus uniting the two strands of empirical research outlined above (narrative perspective and foregrounding). Thus we were interested to see whether initial levels of stereotypes would be decreased after reading those foregrounded texts. Participants were, by the way, highly positive about the choice of the

texts: many of them took the texts home after the session and several of them requested further literature on this theme.

14.4 Results

Prior to any analysis of results, two requirements had to be fulfilled: we had to be sure that the attitudes of participants in the three groups were not different *prior to* the experimental intervention, and, secondly, we had to check whether the texts employed in the intervention were equally attractive to participants in the two experimental groups. The latter requirement was fulfilled: there were no significant differences in text evaluation between both groups. The former requirement was necessary, because if any such differences turned up they would invalidate any effects observed after the intervention. Comparison of the results of the three groups by means of a General Linear Model revealed that there were no significant differences between the three groups. Hence participants in those groups did not differ with respect to their initial prejudices against Germany, so that allocation to one of the two experimental conditions (*EG1* and *EG1*) or to the control group (*CG*) did not form an intervening variable. Comparison of the two experimental groups could then proceed on the assumption that the groups were equal with regard to their respective prejudices against Germany and Germans prior to the experimental intervention.

The data yielded two main findings. The first bears on the comparison between the two instructional groups and the control group. It was assumed that the intervention (reading or reading + discussing) had an effect on readers' attitudes in comparison to those participants in the control group who had not read the texts. In inspecting the 14 dependent variables, this is indeed the case for 3 of them. There were significant differences (following a General Linear Model analysis) for the following ones:

- 'Germans are unfriendly': *E1, E2* < *C*, $p <.05$
- 'Germans help other people': *E2* > *C*, $p <.05$
- 'Germans no longer act collectively': *E1, E2* > *C*, $p <.05, 01.$

We see that these negative stereotypes of Germans decrease significantly after reading the texts on two items, and after reading plus discussion on one item. Figure 14.1 illustrates the differences observed for the second variable.

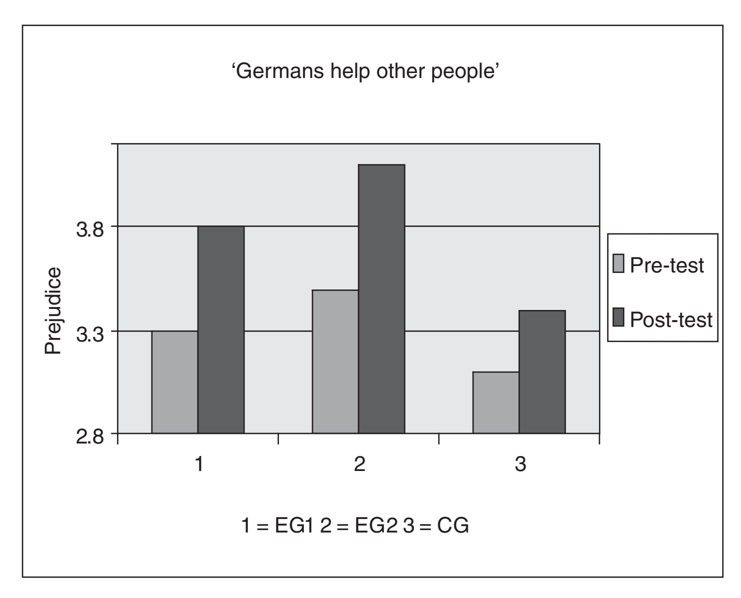


Figure 14.1 'Germans help other people'

We notice a rise of half a point (on a five-point scale) in the first experimental group, meaning that participants estimated German helpfulness 10 per cent higher 12 days after they had read the two texts. In the second experimental group the increase is .60 points. We see a small but negligible (and non-significant) increase in the control group too.

Hence, H_2 must be accepted at least in part, and the corresponding null-hypothesis rejected: reading literary texts does alter readers' attitudes toward an outgroup under the conditions described above.

The second finding concerns the hypothesis that reading + discussing exerts a greater influence than reading *per se* (H_1). As revealed by multiple T-tests, there were no significant differences between *EG1* and *EG2*: the stereotypical attitudes of participants who had read the texts and those who had read the texts and subsequently engaged in group discussion did not show any significant differences on the post-intervention test. Hence, H_1 had to be rejected.

This is a very surprising finding indeed: it means nothing less than that two 90-minute session of classroom discussion added nothing significantly to further decrease the stereotypes against Germans after the initial reading of the texts. Here we have a first indication that the

findings reported by Hakemulder may have been due primarily to the reading of the texts themselves, and hardly at all to their group discussion, however counterintuitive this may seem at first sight. The results are also consonant with Hanauer's (2001) finding that group discussion did not add much to learning. This is perhaps not very surprising: as Hanauer points out, group discussion remains by and large limited to the knowledge participants already have and which does not necessarily develop much beyond that.

14.5 Discussion

Our results showed a significant decrease of some stereotypes after only a few minutes of reading two literary texts, up to almost two weeks after the reading. Discussing these texts for another three hours hardly bolstered the effect of reading. The sample size was small enough and the effect size large enough to warrant the conclusion that we are dealing with a real effect, not some statistical construct due to large groups of participants and small effect sizes. This conclusion may now be stated unambiguously: reading literary texts of this type has a clear effect on the reduction of negative prejudices toward outgroups. Though only a limited group of attitudes are influenced by the reading, some of these effects were highly significant. Since we controlled for pre-experimental differences between the groups, and since the experimental intervention was the only systematic difference between the groups, the outcome must be related causally to the reading or reading + discussion activity that participants had engaged in. But why were there no such effects on the other dependent variables? In all probability, we have run into a *floor effect* here: on several items that measurered respondents' initial attitudes toward Germany, we observed relatively low levels of negative stereotypes. This also makes sense: participants were motivated to learn the German language and had been in the country for at least 18 months, presumably long enough to have come to terms with superficial anti-German stereotypes. Their level of prejudice against Germany was thus already very low, so that the independent variable could not decrease it very much further, because there was no 'room' for it. Given the high probability of such a floor effect, it may be surmised that other populations – that is, ones with more pronounced stereotypes – would be prone to more outspoken intervention effects than the ones we observed in our participants. In any case, this would be an interesting follow-up study, employing informants who hold stronger prejudices against outgroups.

In evaluating the results, one should bear in mind the highly limited amount of exposure to the materials: thus, in the first experimental group, only a few minutes of reading the two texts (one poem and three short diary extracts) sufficed to create a significant decrease in negative stereotypes even after a period of almost two weeks. We find this extraordinary. The fact that there were no significant overall differences between the two experimental groups casts some doubt on the 'surplus value' added by the discussion of the texts after they had been read. This discussion may have produced other effects, but in terms of decreasing the strength of prejudices against outgroups its effects were, in comparison to a mere reading of the text, minimal, especially if one takes into account the disproportionate amount of time invested in the treatment in this group (twice 90 minutes) as against that required in the first experimental group (only a few minutes). Note that the results cannot be explained as an experimenter-effect, because the experimenter believed the opposite, i.e., that the discussion would have brought the greater effect.

But a question forces itself upon us: what could have caused these effects? Since they were clearly caused by the texts, we would like to know what exactly 'in' the texts made them create these powerful changes in our readers. They were not difficult to read, of course (that is why we selected them) – in addition, the poem by Brecht was, linguistically speaking, relatively simple, Brecht's writings in general being characterized by an almost biblical simplicity and directness – at least at first sight. Then there may be the combination of the texts being literary on the one hand, but also directly based on historically true events: Brecht's opposition to the Nazis and his long and painful exile, Schink's actual armed struggle against the leaders of his own country – at the risk of his own life. However, our participants had no background knowledge about the texts, so did not know that Brecht was in exile when he wrote this poem, nor did they know the precise circumstances in which Bartholomäus Schink lived and participated in the resistance group. We believe that the combination of narrative perspective and strong foregrounding devices led to the effects observed: seeing Germany as a pale mother sitting like a spectre amidst other peoples is a powerful combination of fictionality and factionality that forces the reader to change the usual perspective on the country as it is represented in stereotypes.

A final remark about education: in it, time is crucial. It is continually in short supply! Ideally, we would like to teach our young as much as we can. But scarce resources restrict our room for manoeuvring.

Sometimes these resources may be of a material kind, such as classrooms, books, blackboards, or pens. These are still the kinds of resources that are often lacking in Third World countries. In the richer parts of the world, however, other kinds of restraints put a lid on our idealism. As one cannot teach everything, priorities have to be set. The research presented here shows that we can save the time often spent on discussing literary texts in class.[5]

Notes

1 For the state of the art in the study of thematics, see Louwerse and van Peer (2002).
2 Germany, pale mother, like a specter you are sitting among the peoples.
3 Strictly speaking, we are not dealing with an experiment here, since allocation to the experimental conditions was not done on a random basis. To make up for this deficiency, we aimed for maximum control in all other respects, hence the pretest-posttest-control group design.
4 In your house

Lies are loudly roared,
But truth
Must remain silent.
Is it so?

5 This is only part of the totality of education, of course. There may be many more reasons why one would want to read and discuss literary texts in class. But at least for this goal, one may inspect the returns one gets from time invested.

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15
Revisiting Literary Awareness[1]

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15.1 Why literary awareness?

The interest in LitAw grew from the evidence that many Humanities students go through university acquiring a rather transient knowledge about literature. They rely on a pool of dates and facts for their tests which they mostly forget after the exams. Awareness of powerful linguistic patterns, their effects on the reader, the fascination of a well-written piece, the possibility of being changed by the reading experience, these are aspects that still remain foreign to many classrooms. LitAw developed from this need to promote critical and autonomous readers who could both experience the text (Rosenblatt, 1938) and substantiate their statements from a linguistic perspective.

For some unknown reason, such programmes only got off the ground in very few places (Carter and McRae, 1996). Recent studies show that students still consider literary texts difficult and distant from their reality and that they do not derive pleasure from their experience (Miall, 1996; Carvalho, 2001; Zyngier and Shepherd, 2003). Truly, students should acquire skills that will allow them to see the relevance of what they have gone through. But how can we change the experience of literature 'from the casual to the causal, from the random and intuitive to the systematic' (Frye, 1957, 1990: 7), from peripheral to central in one's development as a human being?

As we see it, intuition and awareness are actually two different moments of the same process. Intuition is not a subjective, mystical event. In the act of reading, connections take place in the brain but they are too fast to be experienced and observed simultaneously. Awareness slows down this process and work retrospectively to build up a line of thought which can be evaluated, which implies meta-

cognition (Garner, 1988). Still, we need empirical evidence: is there such a thing as a mastery of literary reading or should we to consider a variety of competences? Are first language readers more competent than foreign language readers (Zyngier, 1999)? So far, literature classes have been aiming at a scholarly reader, one who will learn *about* literature. The sensitized student who can account for *how* a text means is taken for granted. We question this assumption. Any reading will necessarily have to resort to textual evidence for validation.

We hold that being a first language speaker is not enough to validate competence in reading. In addition, as Hanauer (2001: 108) puts it, 'The reading process involves an interaction between the reader, the reader's accumulative knowledge of the reading process, the specific text that is being read and the physical, psychological and social context within which the text appears'. In this sense, the pilot study described below tests the validity of a programme of LitAw for students of English as a foreign language by verifying whether awareness can be increased. For that purpose, the area is necessarily interdisciplinary as it turns to linguistic form and text processing (van Dijk and Kintsch, 1983; van Dijk, 1979), to pattern perception (Gombrich, 1986), to literary reading (Hanauer, 2001) and to education (Freire, 1970, 1987).

15.2 Literary and language awareness

As it stands, LitAw owes much to developments in language awareness (Sinclair, 1985: 7). Carter (1993: 142) holds that the process involves:

a. properties of language: its creativity and playfulness; its double meanings;
b. embedding of language within culture.
c. forms of the language we use.
d. close relationship between language and ideology.

Grafted onto developments in language awareness, LitAw depends on activities which promote students' sensitivity to the verbal aesthetic experience. The main objective is to determine how interpretation is processed and justified then to decide which kind of interpretation is developed. It is assumed that once students are able to find stylistic patterns in texts, describe them accurately, and evaluate them with reference to their literary repertoire, they will be able to apply the same strategies to other texts autonomously.

15.3 Elements in literary awareness

LitAw involves five elements: exposure, cross-linking, reference build-up, adjustment, and productivity. Let us discuss each of them in turn:

Exposure

Exposure occurs with the direct contact of a reader with a text. The more reading is done, the more practice is obtained. But alone it may not guarantee sensitization. From childhood, individuals develop a notion of literary forms and function from experience with rhyme and rhythm through poems, songs, narratives, etc. (Viehoff, 1982). Miall and Dissanayake (2003) described how sensitization to rhythmical forms and poetic patterns begins very early in life, with a mother's monologue with her baby. So, contact with a text later on necessarily triggers unique and individual responses according to each reader's background, resulting in interpretations of distinct and variable complexities. Exposure depends on at least four factors: setting, duration, intensity, and type of reading.

- **Setting** is the situation the person is in when the act of reading takes place.
- **Duration** accounts for the length of time of exposure.
- **Intensity** or depths of reading involve skimming, scanning, extensive reading and intensive reading (Grellet 1981, 1990: 4; Gower and Pearson, 1986; Hoey, 1991).
- **Type**, or manner, responds to how reading is done (silently, in a group, individually, etc.).

Cross-linking

Any text will have different parts and readers will need to build relations between them when they are in the process of meaning construction. They have to read with the 'eye of the mind'. This process is called cross-linking, which can be carried out backwards and forwards and is served by three sub-elements: **projection**, **inference**, and **intentionality**.

- **Projection** answers for the reader's anticipation (Wilding, 1982: 271; Sinclair, 1991a). The danger here is that, instead of prospecting ahead by means of linguistic cues (Sinclair, 1991b), the reader may allow the imagination to take over and thus produce overinterpretation (Collini, 1992).

- **Inference** helps the reader arrive at a general picture from clues in a text. Habit, tradition or powerful projections, however, may condition the representation.
- **Intentionality** assumes readers construct meaning based on what they think the author intended.

Reference build-up

The more connections readers can make, the more complex their understanding of the text. Reference build-up explains why 'frames', 'schemata', or 'repertoires' are relevant to LitAw. Chase and Simon (1973) demonstrated that the brain does not store isolated definitions but sets of relations. Once the reader builds a backbone network of reference, new relations can be more easily added. Moreover, this network will serve as a springboard into experimentation. Gombrich (1986) proposes that familiar elements are necessary for the representation of the unknown. He illustrates with the anecdote of a German who, having never seen grasshoppers, reported a calamity that occurred in Italy in 1556 by drawing them as if they were horses. Like cross-linking, reference build-up depends on integration and sequentiality and varies according to difference in background.

- **Difference in background**. As people undergo different experiences and as they also absorb them in different ways, repertoires are always unique.
- **Integration** and **sequentiality**. From the perspective of Western epistemology, knowledge is organized on a temporal-causal basis (cf. Becker, 1979: 217) and connections are made according to certain sequences. The need to build a literary repertoire which is progressive and sequential is justified in the reader's response to new texts. The repertoire provides a stepping block for future experience and answers for the pertinence of an interpretation.

Adjustment

Depending on their repertoire, readers can reject, accept, or revise the information they gain from the text. Rejection may occur when connections cannot be made for some reason. Adjustment involves *matching* what is expected of the text to a body of knowledge and *assimilating the new*. Much of the fascination of a literary text depends on the newness of the experience. Gombrich (1986) remarks that whenever we are before a representation which is alien to our former experience, we tend to undergo a brief and momentary shock followed by a period of

adaptation to the experience. This is the process known as foregrounding (Sklovsky, 1917, 1965). The more experienced the readers, the more they will be in a position to pick out smaller details and respond to more delicate subtleties. In this process, the reader will be able to create what Bruner (1990) calls a "link between the exceptional and the ordinary", that is, s/he will be able to find a reason that makes the unusual comprehensible, mitigating the departure from a canonical cultural pattern.

Productivity

Very few literary courses allow students to pick and play with stylistic patterns in order to create effects (Pope, 1995; Carter *et al.*, 1997). A strong component of LitAw encourages personal expression and the use of imagination. The objective is not the production of stunning literary pieces but the development of the ability to choose and be explicit about the choices. Participation in verbal art helps students choose, describe, identify, and discuss stylistic patterns (Hasan, 1985; Mallett, 1988). LitAw, therefore, results from a process in which the reader awakens to and takes cognizance of the verbal artistry of a literary text. Becoming aware of the elements involved in the language of imaginative texts, therefore, is a complex phenomenon which needs further investigation and refinement. At this point, we go on to verify how the elements described above are used in an educational setting.

15.4 The pilot study

Participants

Twenty-seven Brazilian university students of English (23 females and four males) aged 19 to 22 participated in the experiment. They were exposed to 22 hours of a LitAw programme (two hours/week). Four students dropped out and two did not hand in the material required. So the data used here derive from 21 students.

Their level of English was equivalent, on average, to low-intermediate (a pre-test was given to all to verify their proficiency in English). They had attended only one semester of linguistics and literary theory and were taking their first courses in English literature. Asked about their reading preference, their lists consisted of mandatory school readings. Although they acknowledged the relevance of reading, selection had never came from personal choice. Seventeen stated they expected the programme would help them interpret literary texts. Five said they expected the course to help them produce texts in English.

To help the lecturer, five undergraduate students in more advanced classes were selected from among those with the highest grades. These assistants guided students in all sorts of problems. The lecturer oversaw the assistants' work and held weekly meetings with them. This structure guaranteed that the 27 students had access to supervision at any time they felt they needed it. The students' production was collected in individual portfolios, a systematic way of registering and evaluating their experience as it progressed.

Methodology

Data were collected from these written reports (11 per each of the 21 students, totaling 231), from classroom observations and field notes. The reports were a kind of diary in which the students described the subject discussed in class, commented on the way the class was conducted and their reaction to the material presented. They were also asked to think of ways in which they could apply what they learned in class to other contexts and how relevant they believed it was to their lives.

Defining levels of awareness

No *a priori* categories were set. Once the 231 reports were read, three levels of awareness were detected:

- **Absence of awareness (AA)**

We decided that no progress in awareness could be ascribed to reports in which students merely described the texts and the activities, what the teacher explained and the reactions of other students. Or when they described how they responded to the lecturer, or which comments were made regarding the understanding of an activity. Whereas some adjustments are made, this level is minimal, because no cross-linking occurs and no reference build-up or instances of productivity are detected. Although critical positioning is not present, it is a necessary phase in developing awareness. Here are some examples:[2]

a. Description of activities and texts proposed:

- 'The *class* began with an explanation of what vagueness meant. We read the first passage on page 31.' (Student 8, Report 4)
- 'In the class, we had to complete a passage with the most common words that came to our mind … Another exercise was to read a text that was written in poem and in prose.' (Student 18, Report 1)

These examples show how students describe class activities in a linear and chronological way. They detail events in terms of work carried out, positioning themselves as external observers. In the data, students often presented themselves as part of a whole, describing the actions performed by the entire class. Pronouns are generally in the pural ('we', 'our'). Besides, as in the first example, the class is placed in the subject position, as well as the activities, texts and tasks. Passive structures are preferred as in 'Then the poem was read.', weakening the presence of the self.

b. Explanations presented by the teacher:

- 'First, the teacher asked us to complete the passage with the most common words that came to our mind … Following the teacher asked us to say which of two poems from the exercise four more poetic was.' (Student 3, Report 2)
- 'The teacher asked us to fill in them with the most common words that came to our minds. Then, she went to the board and checked it. Then, she asked us to go to the last page of this unit and read the whole passage.' (Student 17, Report 1)

c. Students' reactions:

- 'Some students said that these were action verbs personificating the hand and fingers … We tried to define it but we could not do it very well.' (Student 9, Report 3)
- 'After it, some students were asked to read the text from the page twenty-nine. We answered that nobody could understand it very well because it was complex.' (Student 3, Report 3)

Here again the reference is to the group of students ('some students', 'nobody', 'we'). Students keep to factual descriptions of the collective and do not focus on the language of the text.

- **Signal of awareness (SA)**

The critical positioning of the 'I' marks the shift to this level. Here, interference of the subject in the process of knowledge begins to appear. Adjustments are clear and some productivity begins. Awareness is noticed in the students' arrival at their own conclusions. They also begin to look at the way language is being used and move from the

position of mere observation to that of self-reflection. In this second phase, however, no cross-linkings can be detected as yet. The students' intervention here is twofold: when their evaluation is restricted to the class, for instance, whether the text was interesting or not and why (*point-driven*), and when their evaluation is relevant to the person (*self-reflexive*).

a. point-driven evaluation

Here, the students' evaluation centres on the relevance of what has been discussed in class without any reference build-up, productivity or cross-linking. It is common, for instance, for them to declare that a certain activity was interesting but not to discuss the reason for the interest. For instance:

- 'This kind of expression is very interesting. The transformation of a simple word in a poem that contains a lot of meanings. It is also interesting the explanation of graphic into the poem.' (Student 7, Report 6)
- 'In my opinion it was the more interesting unit until now, these concrete poems are a very intelligent way to express ideas and feelings.' (Student 20, Report 6)

b. Reflexive evaluation

In examples below students realize the relevance of what they have been exposed to, indicating some level of awareness. They begin to reflect upon their learning experience and on the specific patterns they have been studying. However, students do not show an overall understanding of the process and do not present cross-linking, as yet.

- 'It was as if she was turning on a light in my brain and I could realize how fantastic literature is.' (Student 10, Report 1)
- 'I think that the class was very relevant to me because I did not know anything about mismatch and it was important to let me familiarize with this approach.' (Student 18, Report 11)

- **Presence of awareness (PA)**

Here correlations with other subjects and other contexts of application begin to appear. Students move from the position of observers to that of formulators of concepts. They indicate that they not only acquired knowledge, but they are also able to transform and extend it to new

fields of action. The five elements of literary awareness described in section 15.4 above are present, although in different proportions. Students are able to create relations of cause and consequence, finality, and comparison that were not explicit in the class and were established by them alone (*internal correlations*). They also correlate what they have been exposed to in different contexts of application (*external correlations*). Here they are also able to generalize by means of indetermination, pluralization, generic names, hyponyms, etc. For instance:

a. Internal correlations

- 'She was reading some poems in order to help us with the ways used in this kind of poems. The reading of the poems was improving our creativity.' (Student 2, Report 10)
- 'Secondly, the students were solicited to think of two elements, completing the following statement: I would like to compare… to… because… and find out one significant difference and similarities between them … That was why the teacher wanted us to arrange our comparison physically as a poem.' (Student 3, Report 10)
- 'The class has started with some questions about the theme because it is a good way of a class introduction. It calls the attention of the students who have never seen anything about the subject, and put the students who know something in front of the situation, which is conduced by the teacher.' (Student 3, Report 11)

b. External correlations
Here is where adjustments, reference build-up and cross-linking are obvious and where evaluation of exposure takes place. For instance,

- 'Thinking in this way, literature becomes even more exciting and alive for you deal with the interaction of more than one person, I mean that from now on I will not read a book thinking that I am dealing with only one person but with the narrator and the characters.' (Student 1, Report 9)
- 'This is a technique – I do not know if I should call it a technique – that is used in every literary text. However, it is something spontaneous and happens according to the style of the writer. For instance, we can cite Machado de Assis who used to write in the first person, as we have those that write using direct speech, third person narrator, omnipresent narrator etc.' (Student 10, Report 9)

- 'Both explanations opened my mind to such an extension that today I was reading a book unaware I started checking how many voices I could read from the text.' (Student 10, Report 9)
- 'In advertisements we can find lots of techniques that the author uses to produce a different atmosphere, calling the reader's attention to the product, exploring the words meaning to give the message.' (Student 1, Report 6)

In the data, application to different literary contexts (both in Portuguese and in English) was suggested. Links were also established with non-educational contexts and everyday situations, including advertising, songs and jokes. As in internal relations, students here do not focus on one individual or on one sole activity. The relations are multi-faceted and demonstrate that the students are capable of working with the knowledge acquired in many different ways.

c. Generalizations

Generalizations occurred when students evaluated and expressed opinions that could be applicable to different situations. Here they analyse abstract concepts by using indeterminacy, pluralization, etc. They integrate the knowledge acquired to what is already known (reference build-up), elaborating on what can be considered metalanguage. For instance,

- 'The use of exclamations, modals, quotation marks, feelings, helps us identify the narrator's voice. On the other hand if we want to discover who is giving the point of view, incomplete sentences and broken sintax can help.' (Student 1, Report 9)
- 'Neologism is something that speakers from all the languages do very often. Why do we do it? Simply because the languages do not contain words or expressions to express what is in our mind.' (Student 10, Report 7)

d. Suggestions

Although students were asked to offer suggestions to improve the class, they did not necessarily forward them. When they did, they demonstrated that they had reflected on the relevance of the class, on the subject matter, on the methodology before they advanced their opinions on how to modify the programme. This can be considered an instance of productivity:

- 'At last, I would suggest that our classmates were on a circle and more work in pairs and groups.' (Student 13, Report 1)
- 'I suggest here that it could be asked a group work about another text like this, the group would have to take their conclusions about the text and write it in a paper (it has to be handed in the following session), and after discuss it in class with the other groups.' (Student 15, Report 6)
- 'Maybe a discussion about those words, in class and among all students, would be more efficient.' (Student 15, Report 7)

The suggestions in the data vary, although we noticed a trend to concentrate on the techniques and on specific activities. Students mention inclusion or exclusion of texts and different ways of dealing with them. They show that they not only acquired knowledge, but were also able to transform and extend it to new areas of action. At this level, students were dealing with the process of reception, interpretation and construction of a metalanguage that allowed them to verbalize their experience.

In this pilot study, we restricted our analysis to the reports students produced after each of the 11 classes observed throughout the semester. But for the sake of illustration, we present examples of poems they wrote followed by their reflection on their experience. The examples below were produced after Unit 10, which focused on time and tense contrast:

Revenge!

Yesterday I was a student
Sitting behind the class
I thought that I couldn't
Do the exercises at best

Tomorrow I will be a teacher
Standing in front of a class
My students will think they can't reach
The same things that I have passed

First of all, I have used the contrast between past and future disposed in two different stanzas. The first stanza was written in the past tense and the second in the future. My intention was to show all my feelings as a student now, and then I thought about how teachers work, what they do and I could only see all the time that it

looks like a revenge. So, I thought that it sounded not only a good and funny idea, but also a perfect title to my poem. The contrast between time is good way to show the condition, the situation a person that uses it, in this case *me*. I wanted to show my own feelings, as I am studying to be a teacher, someone who deals with these two sides: students' minds and teacher's thoughts. I have noticed that it is easier to show feelings without hurting other people's idea though alternation of time.

Five hundred years
They killed
But they are proud
They destroyed
But it doesn't matter
They took what they found
And now we are together
Five hundred years
It's all they say
Forget what was wrong
And commemorate
To become a nation
They chose the worst way
Massacre and devastation
Was the price to pay

With the purpose of creating a new effect I used two tenses in my poem: past and present. I tried to alternate the tenses in the first stanza and in the second one I mixed them. My intention was to contrast two situations with different ideas and show what is behind the concept of 'five hundred years of Brazil'.

Table 15.1 summarizes the elements present in each of the levels found in the data.

15.5 Results

For each report, all the words for each level were counted. The total of the three levels equalled 100 per cent. Hence, the percentage of text pertaining to each level is shown in Table 15.2. Percentages were used in order to allow comparisons between verbose texts and those which were more laconic.

Table 15.1 Levels of awareness

Level 1 Absence of Awareness (AA)	**Level 2 Signal of Awareness (SA)**	**Level 3 Presence of Awareness (PA)**
• Description of activities and texts proposed • Description of lecturer's explanations evaluation • Description of students' reactions.	• Point-driven evaluation • Self-reflexive	• Internal correlations • External correlations • Generalizations • Suggestions

Table 15.2 Average of levels of awareness per unit

Unit	**Level 1 (AA) (%)**	**Level 2 (SA) (%)**	**Level 3 (PA) (%)**
1	76.7	14.3	9
2	56.7	23.9	19.4
3	60.0	20.7	19.3
4	67.1	14.2	18.7
5	58.5	20.1	21.4
6	62.5	26.3	11.2
7	61.9	19.6	18.5
8	60.3	17.8	21.9
9	54.2	12.5	33.3
10	59.3	18.2	22.5
11	54.6	23.9	21.5

A graphical representation of Table 15.2 is shown in Figure 15.1.

Figure 15.1 shows a striking decrease in Level 1 immediately after Unit 1, whereas a less striking increase in Levels 2 and 3 takes place. As education is a slow process and miraculous changes hardly take place after one class, the following section discusses what may have happened.

15.6 Discussion

In general terms, awareness seems to have occurred, which is shown by the gradual increase of Levels 2 (14.3 to 23.9) and 3 (from 9 to 21.5)

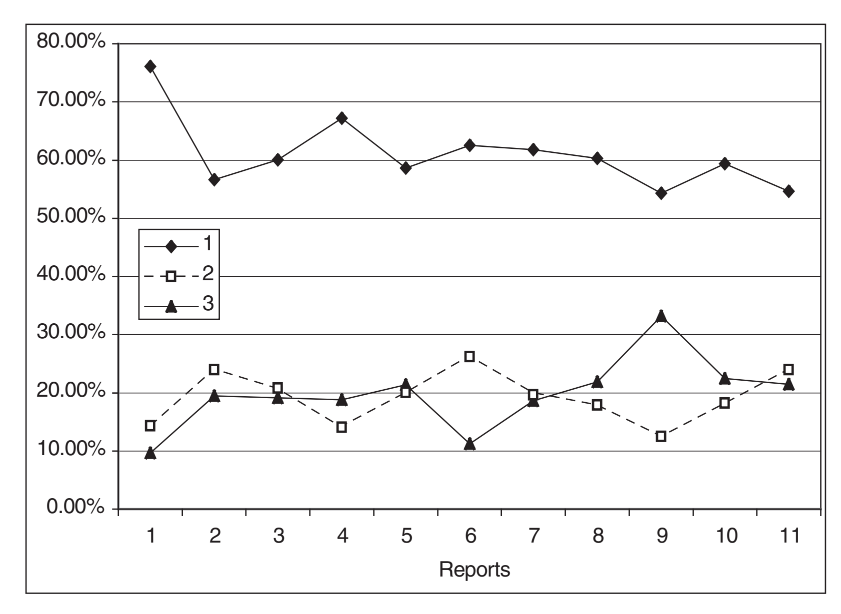


Figure 15.1 Levels of awareness

and the simultaneous – and more acute – decrease of Level 1 (76.7 to 54.6). These changes, however, were not steady. In order to understand these fluctuations, some issues must be taken into consideration. According to the degree of difficulty of each unit, the activities can be more or less complex for each individual student, requiring a greater amount of reconstructions in order to move from one level to the other. Although they may be able to adjust and evaluate, cross-linking and reference build-up will occur at a lower or higher scale according to their reaction to the degree of difficulty of the new learning situation. This affects their productivity.

Other factors may have influenced the variation of levels, such as tension between the lecturer and the students, as noticed in Unit 7 (see decrease in Level 2) when students failed to do the required reading for the class and were reprimanded. In sum, the greatest impact occurred after Unit 1, when the students had an insight into the processes and methods of LitAw. Further investigation would require a control group to define this point. In addition, the modest increase seen in Levels 2 and 3 needs to be corroborated by studies involving larger groups.

15.7 Final words

This pilot study has relied on a quantitative analysis of average levels to show that under certain circumstances awareness may be detected and seen to increase in EFL students. More investigation needs to be carried out to discover the significance of these changes. What this study has shown is that exposure, adjustment, cross-linking, reference build-up and productivity can be detected at three different levels and computated, in order to verify whether awareness occurs. Replications in different contexts and countries could also be placed on the agenda so as to verify whether the results described here are only a local and momentary phenomenon or whether students in different parts of the world can also become more sensitized to the language of literary texts if they undergo a similar programme.

Notes

1 Parts of this chapter have derived from the first author's unpublished PhD dissertation at the University of Birmingham, 1994.
2 The examples are quoted *ipsis litteris*. We have only edited the names students referred to for the sake of anonymity.

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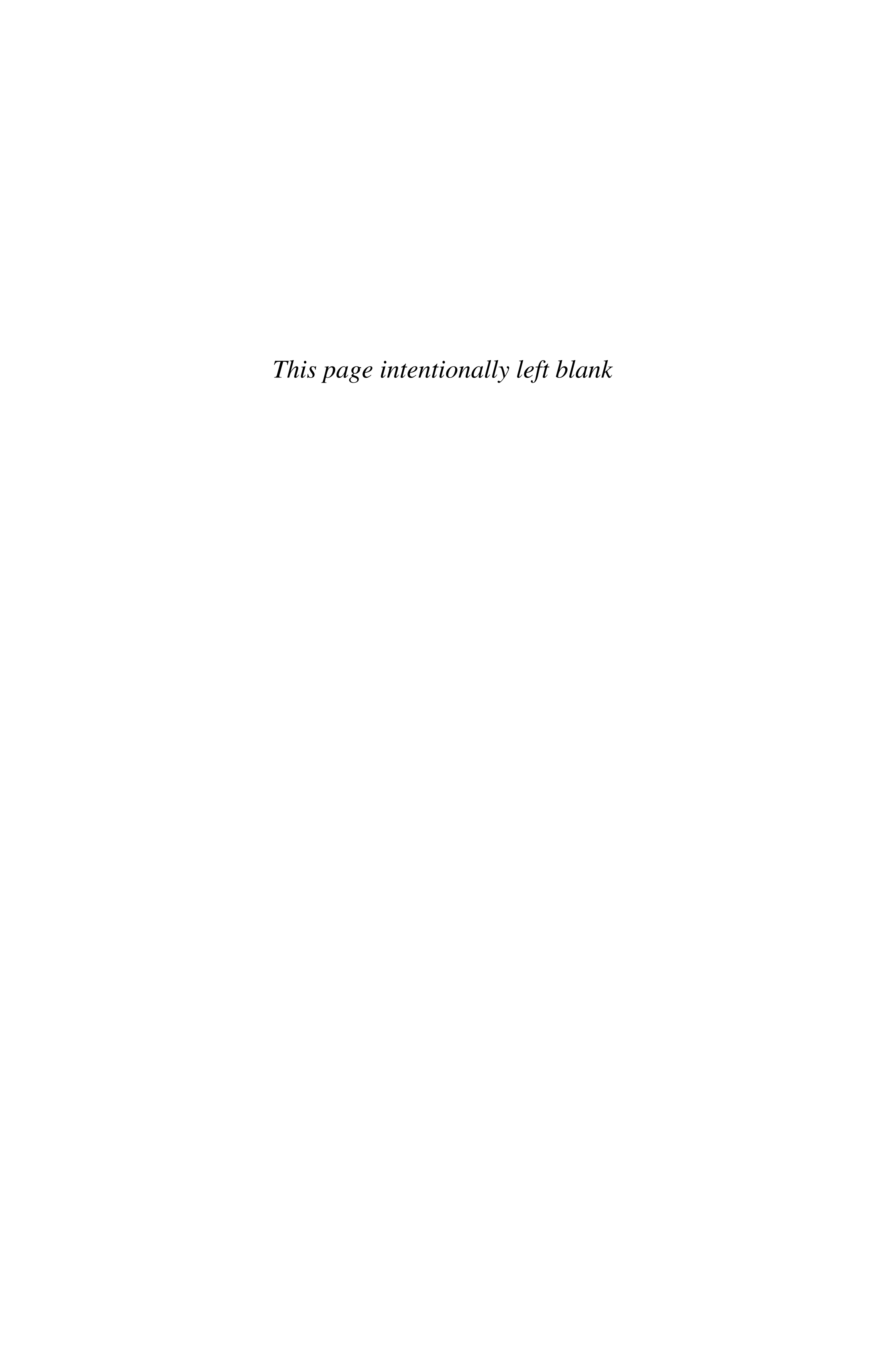
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Index